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COMICS COLLECTOR

SUMMER • 1985 Number 8

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EDITORIAL

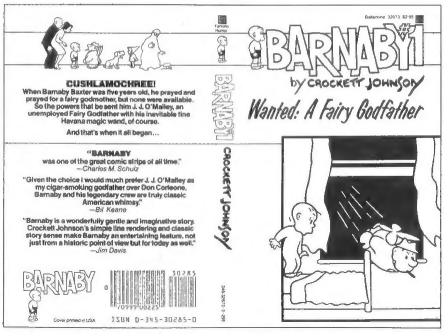
It came as a surprise to us.

We'd received Ron Goulart's excellent article about classic humor strips of the '40s and were getting it ready for publication when we learned that Ballantine Books was considering reprinting in Del Rey paperback form the *Barnaby* strip from the beginning of its run.

We spoke with editor Judy-Lynn del Rey about the project, and she confirmed what we had heard. The strips will be printed in sequence from the beginning, and she said she hopes that eventually *all* of Crockett Johnson's delightful invention will be available in Del Rey paperbacks.

"We will publish a new book every other month or every third month (still to be decided) until we reach the end or the audience disappears — whichever comes first," she said.

The books will have introductions by science fiction and fantasy author and editor Lester del Rey.


BARNABY
by CROCKETT JOHNSON
Wanted: A Fairy Godfather
CUSHLAMOCHREE!
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BARNABY
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ISBN 0-345-30265-0

Wanted: a Fairy Godfather *will be the first in the series of* ***Barnaby*** *reprints from Del Rey Books. The figures on the back cover, from left to right, are: Dad, Mom, Barnaby, Mr. O'Malley, Gorgon, Jane, and Gus.* ***Mr. O'Malley and the Haunted House*** *will appear simultaneously with the first.*

BARNABY 2
by CROCKETT JOHNSON
Mr. O'Malley and the Haunted House
Gosh, Mr. O'Malley. If your friend Gus here didn't make those lights appear in that old house, who did?
Oh, dear.
It's still a mystery. We must continue my investigation.

You won't be looking for the *Barnaby* books until November (when they'd make a nice Christmas present for family and friends). But we know our readers are constantly trying to locate comics and books new and old which are mentioned in our pages. There are three excellent places to begin your search. The first is through our advertisers who offer current and back-issue services. Just check the ads you'll find in this issue and send a self-addressed, stamped envelope, if you write to ask for information on products not in their ads. The second is through your local comics shop, if you have one. Check your telephone book's yellow pages under "bookstores," "used bookstores," and "periodicals." The third is in the pages of ***The Comics Buyer's Guide***, our sister publication. It's a weekly news tabloid about the world of comics — and it's packed with ads for new and used comics and books.

We couldn't let this issue go to press without adding a final note of thanks — to DC Vice-President/Executive Editor Dick Giordano. He took time out of one of the busiest schedules in the business to do a tremendous job on our cover this issue. We've always loved "infinity" covers — and this is one of our favorites!

(We've heard him say that Batman is one of his favorite comic-book characters. If Batman were here, we know he'd say that Dick Giordano is one of his favorite comic-book artists!)

Don + Maggie

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All letters received by ***Comics Collector*** *will be considered for inclusion in "Letters," unless the letter-writer requests otherwise. To submit letters to this department directly, simply write to:*

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I am one of those ever-so-elusive female comic-book readers your writers are trying to reach.

The series of articles in the Spring 1985 issue under the "Women in Comics" masthead was enjoyable — and quite accurate in terms of what I am seeing in the comics today.

A couple of writers, Will Eisner and Betsy Curtis, are asking, "What do women want?" to attract more women and girls to comic-book reading. I will try to answer that question.

I read *X-Men*, *Fantastic Four* (since John Byrne began writing it), *Red Sonja*, *Alpha Flight*, *New Mutants*, *Dr. Strange*, *Daredevil*, and a few others. I read them for entertainment, naturally, but I also enjoy a good story. The story must have continuity, intrigue, depth, originality, and character-probing. One that is issue-oriented gets high marks with me.

The shoot-em-outs and the knock-down, drag-out fights in comics bore me. Frankly, hitting occurs too often between heroes and villains. There are only two ways to present fighting: Either one connects or doesn't. But there are infinite ways to show emotional conflict, compromise, social issues, moral values, compassion, anger, and all the other characteristics that make us humans.

I enjoy well-rounded heroes and villains. I prefer seeing strong, three-dimensional female characters. Helpless dummies are over-represented and are a turn-off. This is undoubtedly one of the main reasons the comics industry fails to attract female readers in huge numbers.

Editors and writers, think of the way blacks were presented in comics in the '30s, '40s, and '50s: All but a very few were presented as lazy, shiftless, drug-addicted ghetto-dwellers who purposely eluded jobs. Blacks saw their "representatives" talk as though they had a fourth-grade education and look as though they hadn't seen a doctor since birth.

Now think of the female characters and how little they have changed in the last 50 years.

The way the female characters behave is irritating. If they are not agonizing over how others treat them or what people think, they serve as a prop to give the male heroes a reason for existing. How is that kind of characterization supposed to attract females? Generally, all of the major titles are guilty of this, but the ones I mentioned are less so.

Another problem is looks. The females in most comics come in one size: overly buxom. All you have to do is change the hairstyle and costume to get a different character. The way they are posed in plenty of the major titles gives the comics a voyeuristic quality: rear ends tilted up, shoulders slanted to one side, one hand on hip, chest jutting, and a seductive expression to top it off.

This is constantly insulting to females.

An assortment of body sizes, ranging from obese to super-skinny, is rarely seen, making the characters seem superficial.

The female comic reader is an underutilized market. The industry could obviously make more profits by attracting her. However, the comic book is a dandy educational medium. Children do not pick up sexist stereotypes from nowhere; they are taught and shown by the media.

Boys and girls will both benefit when comic books are gender-neutral. It's simply healthier for the industry and the readers to represent females in a more realistic light.

And it's the only way to gain female readership.

"Many comics are much more valuable than your guide suggests."

.....Kevin Durr, Old Hillsboro Rd., Henniker, N.H. 03242 .....

Other fans should stop asking why your price guide is printed each issue. As a collector, I know the value of having an updated price guide every three months.

I do object to one section of your price guide: the "general" section. Many 12¢ comics, such as *Uncle Scrooge* and many Harveys, are much more valuable than your guide suggests.

[As we note in our sub-heading for "general" comics, those prices are for "common titles with no special artists or content." The ***Uncle Scrooge*** *issues to which you refer were done by the comic-book genius Carl Barks; the Harvey titles contain a number of widely popular items.]*

"I have some comics with two covers. Do these have a higher value?"

.....David Albaugh, 9 Columbia Ave., Jamestown, R.I. 02835 .....

I have not seen any animation comparable to that in the *Space Cruiser Yamato* series. Unfortunately, distribution of these features is poor, and only two have made it to the U.S. Thank God for the multitude of books available from such companies in the U.S. as Bud Plant, Inc., and Books Nippan — both companies to which I owe gratitude.

I would like to thank personally Yoshinobu Nishizaki (who helped create, produce, and direct the series), Reiji Matsumoto (who did the cartooning), and the people at Office Academy, Toei Doga, and Tokyo Doga (who did the animation). These people have my respect, gratitude, and the hope that they will never stop creating.

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value? Both sets of covers are in mint condition.

Do you know anyone who sells videotapes and/or records from any of the *Space Cruiser Yamato* series — English or Japanese?

[No, comic books with two covers do not have a different value from those with one cover.

We don't know specifically of ***Yamato*** *pre-recorded videotapes and discs, but we suspect they are available in Japan; Japanese videotapes can be played on U.S. players with no problems.]*

"*Katy Keene* built positive self-esteem for thousands of young women."

.....Barb Rausch .....

I picked up the current ***Comics Collector*** expecially for the "Women in Comics" article. It was an extra dividend to see the photo of Bill Woggon and myself and the mention of *Katy Keene*'s appearance in the '84 Overstreet *Price Guide*. Thanks!

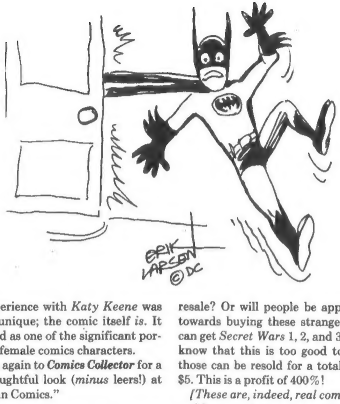
I enjoyed the article — a strong collection of varying viewpoints on the subject from some outstanding creative people. I do, however, want to distinguish the original *Katy Keene* from the "women who exist to model fashion designs."

Certainly, that was a great part of *Katy Keene*'s appeal; but, as a typical Katy fan, I can attest to a more significant aspect of the comic that existed, quite apart from its decorative surface.

As an adolescent in a middle-class Midwestern suburb in the '50s (How bland can you *get?*), I had as adult women role models housewives — and nuns! But neither of those was for me. I had already defined my identity as an artist. Of course, my family supported my artistic bent, but adolescents need to see their aspirations reflected in the world *outside* the family. For all its fantasy, *Katy Keene* was my only really meaningful exposure to the career-girl role. Here was a girl with plenty of chances to marry — and marry well — but her career (a *creative* career) came first in her life.

Katy Keene told me that I was OK *not to want* that suburban-home-and-family trip — and that there were *other* alternatives than taking the veil.

In this as in other ways *Katy Keene* built positive self-esteem for thousands of young women. Certainly, there were other career-girl characters in comics, but none of them had *Katy Keene*'s power to reach and influence their fans.



My experience with *Katy Keene* was far from unique; the comic itself *is*. It must stand as one of the significant portrayals of female comics characters.

Thanks again to ***Comics Collector*** for a fresh, thoughtful look (*minus* leers!) at "Women in Comics."

"I did make one error."

.....Al Kracalik, 10475 Ethel Ct. 2-W, Rosemont, Ill. 60018 .....

I see by the latest *Price Guide* that I did make one error in my letter, which you printed in your Fall 1984 issue: St. John's *Amazing Ghost Stories* #16 reprinted its contents from Ziff Davis' *Weird Thrillers* #4, and not the other way around, as I stated. The Z-D title was dated 1952, the St. John book 1955. As I said, I *used* to have a lot of comics, and my memory is not infallible!

"Are these comics for real?"

.....Greg Manabat, 1106 Bailey Dr., Pontiac, Ill. 61764 .....

This is a letter in reply to your coverage in the Winter 1985 issue about the UPC and Spider-Man area covers.

I am writing to you, because many of these Spidey-on-the-cover magazines can be purchased in packages of three-for-99¢ at many local stores.

Are these comics for real? If they are, I might as well buy these comics instead of the normal UPC ones and save myself a bundle when buying new comics.

However, many of the comics I have have a colored-in Spidey face, different from what your letter featured. It was colored in black ink. Also, the comics have both UK and Canadian prices.

I am very puzzled as to what is going on. Will these comics be all right for resale? Or will people be apprehensive towards buying these strange books? I can get *Secret Wars* 1, 2, and 3 for 99¢. I know that this is too good to be true; those can be resold for a total of about $5. This is a profit of 400%!

[These are, indeed, real comics — but we'd suggest you act with caution before setting up shop to resell them at fantastic prices. You could resell them with a $4 profit, ***if*** *you could find other people in your area who don't have access to the same stores you have access to and didn't buy the issues when they first came out; that's not likely to happen.*

Once you try selling them at that price by mail, you'll have to figure in the costs of advertising and postage — and you've eliminated your profit right there.

What you have in your area are outlets for the comics-bagging program that the comics companies employ to get their comics into stores which find regular newsstand display of comics too much of a nuisance. The comics are sold cheaply by the bag (and yours include some apparently aimed at Canada) — primarily to a non-collecting audience. (There was an outcry from dealers when K-Marts, as a result, got all four installments of ***Return of the Jedi*** *before comics shops had the conclusion of the mini-series.)*

There are flaws in purchasing all comics for your collection via such bagging programs. You are much more likely to miss a title you want to collect, for example; you'll do better to deal with an area comic-book shop. However, when you locate something that might be worth much more in a decade, you may want to buy a number of copies as an investment.]

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Starslayer
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All Archie humor titles
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BOOKS

By Greg W. Myers

Focus on John Byrne. *Edited by Peppy White. Published by Fantagraphics Books. Full-color new cover illustration by John Byrne, b&w interior. 64 pages. 8¾"x10¾." $3.95.*

When you're perhaps the most popular artist working in comics, there is a near-insatiable demand for information about you. Interviews are sought, checklists of work compiled, analyses of past work written. In some cases, books are written about you delivering all of the above.

Such is the case with Marvel Comics' artist John Byrne.

In a professional career of fewer than 10 years, Byrne has found himself in the position of being one of the most in-demand talents in the industry. Capitalizing on that in 1980, Sal Quartuccio published *The Art of John Byrne*. Enough time has elapsed to warrant a follow-up, which Fantagraphics Books has provided.

Focus on John Byrne is an attractive package at a very reasonable price. If you're a Byrne fan, it is an outright bargain.

Editor Peppy White has assembled some of the best writers in fandom and packaged a volume that contains:

• An in-depth interview with Byrne by Marvel editor and long-time fan writer-historian Peter Sanderson which runs for 32 well-illustrated pages.

• An essay on Byrne's early career at Charlton Comics, by Lou Mougin.

• A four-page article on Byrne's creation "Rog-2000," by artist-writer R.C. Harvey.

• Ken Hart's seven-page recap of Byrne's first regular series assignment at Marvel, the pencils on *Iron Fist*.

• And a 12-page John Byrne checklist compiled by Steve Freitag.

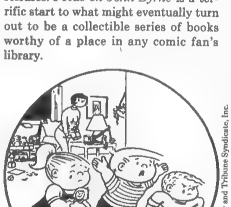
Accompanying the articles are dozens of comics panels and illustrations by Byrne and nearly 40 reproductions of his comic-book covers. Included is work from early fanzines Byrne contributed to before his leap to the ranks of professional comic book artists; much of this

Characters © 1980 Marvel Comics Group

work has never before been reprinted. In addition, Mike Catron has contributed a few b&w photographs of Byrne.

This is the first of a series to be published by Fantagraphics Books. In the works are volumes devoted to the work of George Perez, Frank Miller, and others. All will be under the "Focus on . . . " banner.

If the same high quality can be maintained at this $3.95 price, I intend to be among the first in line for further releases. *Focus on John Byrne* is a terrific start to what might eventually turn out to be a collectible series of books worthy of a place in any comic fan's library.



"Why do WE hafta go to bed when Mommy gets tired?"

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The Family Circus Album *— A 25th Anniversary Celebration, by Bil Keane. With a foreword by Charles M. Schulz. A Fawcett Columbine Book, published by Ballantine Books. 10"x8¾." 144 pages. Paper. $7.95.*

If I took a poll of *CC*'s readers and asked what your favorite comic strips were, I would *expect* to find *Bloom County, Doonesbury, Peanuts, B.C., Garfield,* and maybe *Dennis the Menace* as favorite humor strips. I would be very surprised, if the final list included *The Family Circus.*

And that's a shame.

In 1985 *The Family Circus* will celebrate its Silver Anniversary. This book is a "Celebration" of that achievement, and it is a fine collection, indeed.

The history of the comic is traced, and the reader is treated to samples of the earliest years of the panel. As the years go by and the pages of the book turn, the characters assume the likenesses they now have, but those early panels feature an almost unrecognizable cast. As Keane has matured, his artwork has improved greatly.

In addition to reprinting scores of daily and Sunday cartoons, *The Family Circus Album* also includes dozens of photographs of Keane's wife and children, the real-life Family Circus. The source of his inspiration is readily apparent, when we meet his family in these snapshots.

Also included is an interview with Keane and his running commentary as he discloses "behind-the-scenes" incidents and information about some of the selections presented.

Words that come to mind when describing *The Family Circus* include "innocent," "nostalgic," "nice," "entertaining," "true-to-life," and "happy."

As presented seven days a week for almost 25 years, *The Family Circus* is always enjoyable, and, above all, "fun."

Bil Keane is very good at what he does, and if ever his creation has brought a smile to your face or a tear to your eye, *The Family Circus Album* will be a worthy addition to your library.

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COMING SOON!

JUDGE DREDD WANTS YOU!

By Kim Metzger

Judge Dredd, the Game of Crime-fighting in Mega-City One *by Games Workshop, Ltd., 9110 F Red Branch Rd., Columbia, Md. 21045. $16.*

It's the future. The United States has, like the rest of the world, been ravaged by war and is now made up of a long stretch of barren wasteland known as "The Cursed Earth," which is populated by horrible mutations, and Mega-Cities One and Two, which were formed by the eventual intertwining of all the major cities along the east and west coasts. Enforcing the law in such cities has become such a dangerous, arduous task that a new breed of enforcement officers has been created: the judges. The judges patrol the mega-cities the same way police had patrolled them in the past. But the judges have been given the power not only to arrest "perps" (short for "perpetrators"), but to instantly pass sentence upon them. Sentences range from incarceration to exile (either from the city or the planet) to death. A judge, in other words, *is* the law in Mega-City One, and none moreso than the most famous of all, Judge Dredd.

Illustrations here and on Page 16 are taken from the game itself. Long panels are part of the playing board; small panels are samples of the cards.

"Judge Dredd" is the blackly humorous lead feature in the British comics weekly *2000 A.D.* For nearly two years now, his adventures have been reprinted in America by its company, Eagle Comics of England, under the obvious title *Judge Dredd*. To a generation brought up on the likes of Dirty Harry and Charles Bronson, they were an instant success.

Now, the American branch of the British-based Games Workshop has issued a *Judge Dredd* game. It isn't a role-playing game; it's a board game. Games Workshop, however, will shortly release in America a Dredd role-playing game that can probably be used in conjunction with this game.

In the board game, each player (there can be up to six) is a judge. The object is for the players to arrest as many perps as they can for any of several crimes. Exactly which perp and what crime are determined by random drawing of cards set in different sectors of the city. (The sectors are also determined by cards.) You might find the nefarious Judge Death committing havoc on the megaways by driving too slowly. Or Slick Willy might be trying to move up in the world by committing murder. Or Dredd's "brother" (actually his clone)

Can you arrest this perp. . .

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Rico might be guilty of that heinous crime of "old comic selling." (One of the prize comics involved is, of course, *2000 A.D.*)

Both perp and crime have combat values on their cards. These are combined into a number the player must top to make a successful arrest. Take the example of Judge Death "slow driving." That particular crime has a value of 2; Judge Death's combat value is 10 (the highest in the game). These equal a total value of 12. The player must therefore try to make a value of at least 13 in order to successfully arrest the perp.

How does a player do this? Each judge in the game has an automatic combat value of five, plus the roll of one die. This may sound as though the player has no chance to make the 13, but players have one other thing to help them: action cards. Each player can have as many as six of these cards, most of which have values of their own. The values on an action card are added to the player's base value before the die is rolled. The player might have a card that gives him another four points in his combat value. By playing this card and rolling a four, the player would successfully make the arrest.

Players can also use action cards against each other. Before the die is rolled, an opponent can, for example, lay down a card representing "Otto Sump's Flabb On!" This instantly adds to the judge's weight and subtracts from his combat roll. In our earlier example, the player would then have to top a combat value of 14 instead of 12.

If players are not successful in an arrest, they are sent to intensive care, where they must spend two rounds unless they have a special "Robodoc" card to fix them up immediately.

The *Judge Dredd* game successfully adapts the atmosphere of the comic book. The bizarre nature of life in Mega-City One is captured well, thanks to a well-chosen assortment of crimes and adversaries taken from the comic book, the cluttered and crowded design of the game board, and the cards, which are illustrated with scenes taken straight from the comic book.

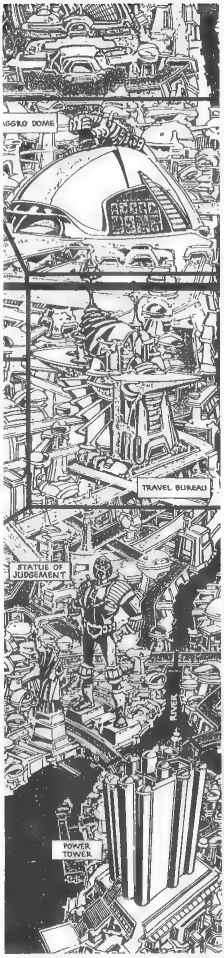
I must mention two special cards. One is the "Judge Dredd" card, which allows him to aid you in an arrest, resulting in the instant capitulation of the perp. The other is the even *more* powerful "Edwin Parsey" card. Parsey, the card explains, is Mega-City One's "most notorious confessor of other people's crimes." When the card is used, the perp a player has fought so long and hard to arrest turns out to be Parsey, and the arrest doesn't count. Not only has the player lost the points from the perp and crime, but any cards used to increase the player's combat value are also gone. It's a card that should be played only when the user is prepared for screams of anguish.

It may still be a while before gamers can actually role-play at being judges. But the board game is more than the next best thing. It stands up nicely on its own.

It's easy with this card. . .

IN THE CONFUSION OF THE BATTLE, THE PERP YOU HAVE ARRESTED TURNS OUT TO BE EDWIN PARSEY, THE MOST NOTORIOUS CONFESSOR OF OTHER PEOPLE'S CRIMES IN MEGA-CITY 1. YOU DO NOT HAVE THE ARREST AS THE REAL PERP HAS ESCAPED. DISCARD THE PERP AND CRIME CARD.
SERVES ME RIGHT!
OR
YOU STUN THE PERP WITH TRANQ GAS BEFORE MOVING IN. ADD 2 TO YOUR COMBAT ROLL.

*. . .unless someone else has **this** card.*



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THE SIX LIVES OF BATMAN AND ROBIN

Steven Crane sat in the library of his spacious, well-to-do home, cowering in fear. His life had been threatened, and Crane was afraid the killer would arrive before the police did.

A shadowed figure in an ugly striped suit leveled an automatic at him, and he could only scream once in terror before the gun's report silenced him. Quickly, the shadow opened Crane's

By Bill Kropfhauser

safe and, securing the paper he'd been sent after, climbed out the window to the roof, where his partner in crime waited.

The two felons rejoiced — until they noticed a man behind them — or was it a man? It had a man's body, but the head was all in black, and there were two projections coming out of the top, like ears or horns. There were no eyes, just two white, unearthly slits that made their skin crawl. The two criminals gasped as the thing suddenly sprang at them like an avenging demon!

THE BAT-MAN!!!
CRACK!
SOON, IN AN AIRPLANE, HE SPEEDS THROUGH SPACE...
THE BAT-MAN SWIFTLY PICKS UP THE PAPER THAT THE MURDERER STOLE FROM STEVEN CRANE'S SAFE.
MEANWHILE THE COMMISSIONER DRIVES UP IN HIS CAR.
IT'S THE BAT-MAN, SIR!
MR. CRANE WAS BEEN MURDERED, SIR! IT'S HORRIBLE!
THE BAT-MAN READS THE PAPER HE SNATCHED FROM THE KILLERS AND A GRIM SMILE COMES TO HIS LIPS.
HE SPEEDS HIS CAR TOWARD AN UNKNOWN DESTINATION.

© 1939 Detective Comics, Inc.

Batman confronts a gang of criminals for the first time. This is the third page of "The Case of the Chemical Syndicate," the first Batman story. (Note the spelling of the character's name.)

So went the first Batman story in *Detective* #27 (May 1939).

Perhaps you're familiar with the style of this type of Batman story. If you're not, you're probably familar with another Batman. In some 40 years of existence, Batman has had six different incarnations. Same man, same costume (well, almost), same publisher — but six different, identifiable phases of life that, if you look closely, are as plain as the bat on his chest.

In the beginning, there was Bob Kane. Kane had been contacted by DC Assistant Editor Whitney Ellsworth to come up with a costumed hero to follow in Superman's footsteps, since The Sandman and The Crimson Avenger just weren't making it. Ellsworth and editor Vin Sullivan had dealt with Kane before (*Clip Carson, Rusty and His Pals*) and felt he could deliver.

Kane immediately worked up a sketch, which he showed to writer Bill Finger, his collaborator on the other features. They refined it into the gray-suited, black-caped-and-cowled terror of the night who solved "The Case of the Chemical Syndicate."

The character Finger and Kane shaped from this sketch was Batman's first incarnation: the creature of the night. That Batman was a grim, relentless avenger who mercilessly stalked criminals and often brought them to grisly ends. He was policeman, judge, and jury — and if Frenchy Blake or Dr. Death met their maker in the process, well that was just too bad.

He was a stark contrast to his alter ego, Bruce Wayne — the bland, bored, and horrendously wealthy idler. Batman was also a reflection of the detective heroes of the day, many of whom thought along the lines of killing criminals now and to hell with civil rights. Life was cheap in the pre-war comics, and a criminal's life was the cheapest of all.

Bill Finger left the "Batman" feature in *Detective* with #30, to give himself time to finish the four stories in the new *Batman* comic due out. Gardner Fox took over as writer, and his first two-parter ended with Batman pumping a round of silver bullets into a vampire, and his next story opened with Batman battling the Scarlet Horde, smoking .45 in hand. Leonard Steinman, who replaced Fox when he left to work on *Flash Comics*, was not much different.

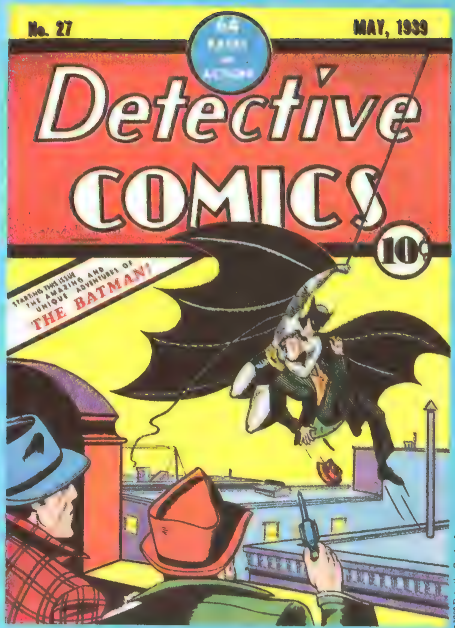
Through it all, Bob Kane remained the artist, assisted on backgrounds by Jerry Robinson. If the stories tended to have more brutality than plot, Kane covered this up with visuals that fit the idea of the strip like a glove.

Kane was not a master illustrator. His draftmanship was better on humor strips like "Ginger Snap" than on realistic ones. However, Bob Kane knew how to use solid blacks to evoke mood, and he evoked it in "Batman." He created a dark, nightmarish world into which the malevolent Batman naturally fit. It was a horrifying world of horrifying heroes and villians; we rooted for Batman only because the other guys were so much worse. Kane drew upon his dark side and, as a result, touched our own dark sides. Batman was what many of us wanted to be, but supressed in the name of civilization.

Sullivan and Ellsworth were concerned about that image. They had a list of cautions prepared to serve as sort of an in-house code. That was part of the change-over to phase two; what completed the metamorphosis was the introduction of Robin, The Boy Wonder.

The black-garbed woman outlined her plan to her four henchmen, all of whom were dressed like The Batman. They all listened with interest, especially the one on her right. Suddenly, another cowled thug entered, claiming a flat tire had delayed him. There were now five Batmen and only four members of her gang. Quickly, The Catwoman ordered her cronies to unmask. The one on the right politely refused.

Deducing that he was the real Batman, Catwoman sent her thugs at him. Batman hammered each to the floor. Catwoman herself tried to fell her wisecracking foe but failed. The criminals came back for more and each time were pushed back. When one tried to strike him from behind, a miniature whirlwind swept in from the open window! It was Robin, the Boy Wonder, slamming into the crook and knocking him away before he could carry out his deadly mission.

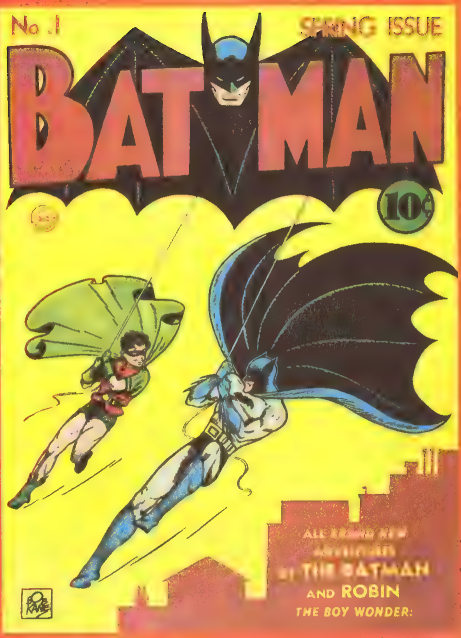


On the cover of ***Detective Comics*** *#27, where Batman first appeared, the character's name was spelled as it is spelled today.*

That was "The Princess of Plunder" from *Batman* #10 (April-May 1942). Comic books were changing as war broke out in Europe. Joe Simon and Jack Kirby were revolutionizing the industry with their action style, and other publishers were following the trend to one degree or another. DC found that it could replace its moody, graphic violence with (usually) harmless action and plotting and went ahead with it.

Nowhere was the change more dramatic than in Batman's stories, because Batman had the extra appeal of Robin. Conceived by Bob Kane and Jerry Robinson, who was now inking Kane's work as demand for Batman increased, Robin added a youthful exuberance to the strip that counterbalanced Batman's grim vigilante-ism. Batman had to loosen up; he had to set an example for Robin. In addition, Robin's ear-to-ear grin and go-getter disposition was infectious. Everyone began to have fun with the job.

Kane never captured the Kirby style of two-fisted, leaping action, but it quickly became a moot point, as the Batman workload became so great that the work had to be split up among Kane, Robinson, Dick Sprang, Win Mortimer,



Batman was so popular he became the star of his own comic book, which began as a quarterly with the Spring 1940 issue.

and Jack Burnley, and they were more able to adapt to the emerging industry art style in Batman's second phase of life.

This new phase of action-adventure needed larger-than-life adversaries. Fighting penny-ante crooks was still Batman's stock in trade, but it was time to branch out. Outre adversaries became the order of the day and the subject of some of his most memorable battles. Characters like The Joker, The Catwoman, The Penguin, and Two-Face were almost as popular as the star. If Batman on the cover was a draw, Batman and one of his rogues' gallery was a guarantee sell-out.

They were a diverse lot, with diverse ways and methods. The Joker was a psychotic killer and criminal genius with the smiling visage of a circus clown. The Catwoman was the world's greatest burglar and thief, torn between her love of her dangerous, independent lifestyle and her attraction to The Batman. The Penguin was a squat man who set out to prove his superiority by masterminding outrageous crimes, while Two-Face was Gotham's District Attorney and Batman's friend, driven mad by the scarring of the left side of his face.

However, they all had one unifying goal: Crime was not enough. They had to outwit Batman as well, either from necessity or obsession. It became the hook a thousand stories would be plotted around by Batman's legion of writers.

Bill Finger could not handle all of Batman's many appearances by himself, so a parade of writers came and went: Dick Wood tried, as did Jack Schiff, Mort Weisinger, and Joe Greene.

The problem was finally solved by Don Cameron and Edmond Hamilton. Cameron had previously done an unsuccessful strip in *Flash Comics* and was already succeeding Weisinger on "Johnny Quick." Hamilton was a noted science-fiction author fresh from a popular run on the pulp magazine *Captain Future*. They quickly settled in and, paired with Finger, carved Batman's destiny for most of the decade. Other writers on the feature included Bill Woolfolk, Otto Binder, Joe Samachson, and Dick Loederer.

Supporting characters began to emerge in Batman's world, making it less grim and lonely. Commissioner James Gordon, who had been with the strip from the beginning, stopped hunting Batman when he stopped tossing felons off roofs and eventually made him a special officer of the force in *Batman #7*.

Batman began to take Gordon more and more into his confidence, though he still kept one important secret — that Batman was one of Gordon's friends as Bruce Wayne. Gordon rarely suspected, so Batman was either deserving of an Academy Award or Gordon really didn't much care who was under the cowl.

Bruce Wayne had a string of supporting females through his life, one for each phase, it seemed. Julie Madison, ingenue and aspiring actress, was ushered out with phase one. As her main mission in life seemed to be getting captured by The Monk or menaced by Clayface — or telling Bruce that he was a layabout — I doubt anyone missed her.

She was replaced soon after by Linda Page. Linda started out with some individual integrity: She'd been the daughter of wealth and society and had left it all for a career as a nurse, so she could help the unfortunate. When she criticized Bruce for being a do-nothing, it carried more weight. But Bruce's interest seemed casual at best, since he was still infatuated with The Catwoman, and lost interest when Linda was allowed to devolve into the standard woman-in-distress.

The last supporting cast member introduced — and one of the most durable — was Bruce Wayne's butler, Alfred Pennyworth (or Alfred Beagle, whichever name you prefer). He came marching into Wayne Manor one day in 1943, as rotund and as humorous as Jerry Robinson could make him and still maintain an air of dignity, saying that he had sworn to his dying father to

become Wayne's butler and uphold the family tradition, whether Wayne wanted him or not.

In the process, Alfred bumbled his way into a plot by some spies to steal the crown jewels of the exiled Duke of Dorian. In dealing with the spies, who thought Alfred had the jewels, he stumbled onto the hidden passage to the Batcave. Alfred may have been a bit eccentric back then, but he knew enough to put two and two together. He agreed to keep the Dynamic Duo's secret and help them on their adventures, as he felt was the duty of any butler. Soon after, he lost weight, grew a mustache, and starred in several adventures on his own. The tongue-in-cheek mysteries by Robinson and George Roussos allowed Alfred to solve mysteries on his own, after a bit of good-natured comedy.

The Batman and Commissioner Gordon both looked at the ad from The Joker, which stated that he'd found a gag-writer for his crimes: Batman himself.

Several nights later, Batman and Robin traced the criminal to an amusement park's Tunnel of Love, and Robin was left to guard the entrance. Batman ran down the fleeing clown and placed him under arrest, but he quickly found the man under the Joker's mask to be an imposter! As two officers led the man off, Batman raced to the tunnel entrance. But Robin was gone!

"The Man Who Wrote The Joker's Jokes," from *Batman* #67 (Oct.-Nov. 1951), was a prime example of Batman in phase four of his existence.

Comic books were looking for survival by any means by the early '50s. Superheroes were on the way out, and other genres were taking over. Series dealt exclusively in crime, romance, horror, war, Westerns, or other themes. The few surviving super-heroes, as a means of continuation, would take on the characteristics of one of these genres: Captain America began to battle monsters; Superman's stories developed more space and science-fiction themes than before; and Black Cat went Western. Batman became a police drama.

Batman and Robin were now mere costumed extensions of the Gotham City police force. There was no motivation to oppose the various thugs, gang lords, and stray costumed crooks other than that the city charter and Commissioner Gordon said so. There was no sense of outrage, no malevolent need for satisfying the rage of Batman and his spirit of vengeance. There was no sense of fun and high adventure as Robin and his caped friend Batman bounded off against adversaries, either. The adventure had become a job.

As written by Finger, France Herron and others, plot superseded character, and sometimes gimmick superseded plot. Batman faced various schemes to marry him off, con him into retiring, occupy his time elsewhere, or develop machines or men who could out-think or out-fight him. The Dynamic Duo casually went along with it, facing the scheme, falling for it for a time, and tumbling to it and setting up countermeasures. Sometimes they saw through

The LEGEND of the BATMAN
— WHO HE IS AND HOW HE CAME TO BE!
ONE NIGHT, SOME FIFTEEN YEARS AGO, THOMAS WAYNE, HIS WIFE AND HIS SON WERE WALKING HOME FROM A MOVIE.
WHAT IS THIS?
A SICKUP BUDDY IN THE WRONG PLACE, YOUR HONOR!
LEAVE HIM ALONE YOU OAF!
YOU ASKED FOR IT!
THOMAS! YOU'RE KILLED HIM! HELP! POLICE HELP!
RUSSELL SHOT YOU, UP!
THE BOY'S EYES ARE WIDE WITH TERROR AND SHOCK AS THE HORRIBLE SCENE IS SPREAD BEFORE HIM
FATHER! MOTHER!
DEAD! THEY'RE D' DEAD
DAYS LATER A CURIOUS AND STRANGE SCENE TAKES PLACE.
AND I SWEAR BY THE SPIRITS OF MY PARENTS TO AVENGE THEIR DEATHS BY BRANDING THE FEAR OF HELL ON ALL CRIMINALS
AS THE YEARS PASS BRUCE WAYNE PREPARES HIMSELF FOR HIS CAREER HE BECOMES A MASTER SCIENTIST
TRAINS HIS BODY TO PHYSICAL PERFECTION UNTIL HE IS ABLE TO PERFORM AMAZING ATHLETIC FEATS
CLOTHES STRIKE FEAR IN THE HEARTS OF MEN
CRIMINALS ARE A SUPERSTITIOUS COWARDLY LOT SO MY DISGUISE MUST BE ABLE TO STRIKE TERROR INTO THEIR HEARTS! I'LL BE A CREATURE OF THE NIGHT! BLACK, TERRIBLE! IN A FLASH!
AS IF IN ANSWER, A HUGE BAT FLIES IN THE OPEN WINDOW!
I SHALL BECOME A BAT!
AND THUS IS BORN THE WEIRD FIGURE OF THE DARK, THAT AVENGED OF EVIL THE BATMAN

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In order to introduce Batman to readers who might not have been getting ***Detective Comics***, ***Batman*** *#1 opened the issue with a two-page summary of how Bruce Wayne had become Batman.*

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For the back cover of the digest ***Batman Family*** *#51, DC ran a view of the "Batman Family" as they had appeared in 1961.*

the plot immediately and set up an elaborate and unnecessary ruse of their own to make the villains think they'd succeeded — where, just 10 years prior, Batman would have marched into the villains' hideout and broken a table over their collective heads.

His rogues' gallery, too, began to change. The Joker, the last reminder of his lawless days, had devolved into a crook with a strange smile who was just out to make a fool of Batman, rather than slit his throat. The others had disappeared through similar handling.

The new lot of recurring foes weren't much better. Best of the group were Killer Moth (a costumed bandit who masqueraded as millionaire Cameron Van Cleer) and The Mad Hatter (who was alternately portrayed as a thief who dressed as the character from *Alice In Wonderland* and as a normally dressed crook with an obsession for hats).

Only one new supporting character was added, and many stories revolved around her. Vicki Vale was a photographer for the *Picture News* tabloid and was first portrayed as a serious, career-minded over-achiever who caught Bruce Wayne's fancy. She professed to like Bruce (and Batman, too) but was always dogging him with her suspicions of his dual identity, devolving into the Lois-Lane-of-the-'50s female-busybody stereotype. I suspect that, when Batman and Superman got together in *World's Finest*, they compared notes on dealing with Lois and Vicki.

Dick Sprang and Charlie Paris emerged as the top art team. Sprang had a stylized vitality that gave Batman and Robin an interesting look. Sprang's layouts were always very angular; bodies were heavy-set, faces were either rounded and pudgy or broad and sharp. Figures were frequently sprinting from one set to another, their feet never touching the ground. Perspective was occasionally sacrificed for effect. While Sprang was never a great artist, he was a great layout man.

Things looked bleak. Robin and Bat-Girl were gone, flung into another dimension by the alien Karn's bizarre machine. Through a freak accident, Batman and Batwoman remained on Earth, but energy duplicates of them, made up of their life force, were trapped in a duplicate dimension. On Earth, Batman and Batwoman were trapped in a locked warehouse without the strength to escape.

In the weird dimension, the energy duplicates were under attack from strange canary-like men hurling spears at them. Suddenly they scattered at the approach of a gigantic winged fish. As it swooped down on the energy doubles, they shot out twin bursts of force, stunning the creature. Angered now, the monster attacked again. The doubles joined hands and threw a massive bolt that killed the beast.

As the beast died, it began to absorb all forms of energy around it, including the two energy doubles. As the life force beings began to fade, their counterparts on Earth felt what was taking place and collapsed onto the floor, slowly dying and unable to do anything to stop the process.

"Prisoners of Three Worlds" from *Batman* #153 (Feb. 1963) was indicative of the turn Batman had taken in phase four. The industry was becoming more conservative and more imitative of the true successes, and Batman's writers were instructed to imitate Superman. The science-fiction angle was just part of the "Superman-ish" style given to Batman stories in the late '50s and early '60s.

Most of the same creative crew were working on the Caped Crusader during this time: Bill Finger and France Herron, along with Arnold Drake and Dave Wood, were writing, with art from Bob Kane, Dick Sprang, Charlie Paris, and newcomers (to Batman, anyway) Sheldon Moldoff and Phil Kelsey. The changes were mostly editorial and they were massive, though with enough intervals between them so as not to jar long-time readers.

The first change was the introduction of Kathy Kane as a secondary character. A former circus trapeze artist who inherited a fortune, she decided to use her acrobatic skills to imitate her hero, Batman. After all, didn't everyone want to run right out and imitate Batman? Clad in a yellow body suit with red boots, gloves, belt, cape, purse (!), and opera mask, the black-haired Kane emerged one day as Batwoman and showed up Batman at every turn. His ego threatened, Batman figured out her secret identity and convinced her to give her career up, as it was "too dangerous for a woman." He later relented, but Batwoman was never as effective at the business as she was in that tale.

A mini-rivalry developed between Batwoman and Vicki Vale over whom Batman liked best. By the '60s, Batwoman had apparently won, because Vicki had been reduced to a bit player in the Batman stock company.

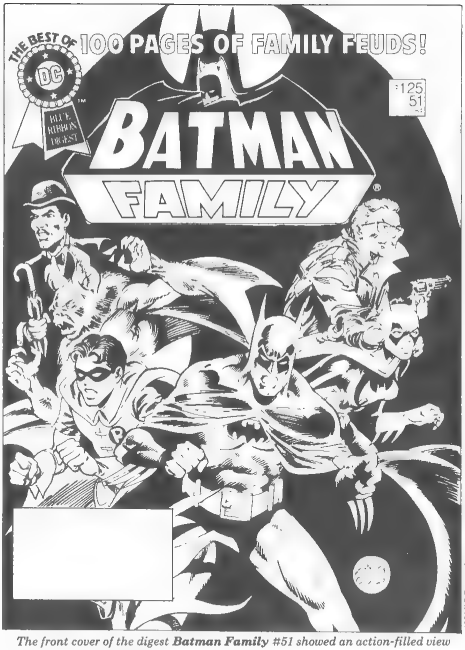
The similarities between Superman and Batman began to grow from the Lois Lane/Lana Lang type rivalry between Vicki and Batwoman. Superman had a dog, so naturally Batman got one.

Ace the Bat-Hound had been a one-shot. A sort of half-shepherd, half-setter which came to Batman's rescue, Ace was resurrected for several stories in the late '50s. He didn't have the drawing power of Krypto, Superboy's dog, though, and was soon discarded.

Batman also got a fifth-dimensional sprite, just like Superman's adversary, Mr. Mxyzptlk. Bat-Mite was an imp from the same dimension, and he wanted to help Batman with his fifth-dimensional magic, but he always made things worse. He was supposed to be funny, all two feet of him dressed in his baggy Batman costume, but he had few admirers outside DC's management.

Batman kept up with the Superman myth in every other way, so DC decided to take the final plunge into science-fiction themes. Batman had dabbled in SF stories with the introduction of Professor Carter Nichols and his "time machine" as early as 1948. However, previously, Nichols' machine had merely hypnotized Bruce Wayne and Dick Grayson and gave them suppositions of what would have happened if they had gone back to different times in history. By phase four, they were just traveling back through time, with no hypnotism story-line to cloud the issue.

When in their own era, Batman and Robin were regularly battling alien invasions or alien hoaxes. None of the old rogues' gallery was around, except The Joker, and he was about as menacing and as ingenious as The Three Stooges.



The front cover of the digest ***Batman Family*** *#51 showed an action-filled view of DC's 1984 "Batman Family."*

New villains fit into one of two categories: villains whose plots involved gimmicks or slang (such as The Signalman or The Kite Man) and villains with a pseudo-science-fictional background (such as Doctor Double-X and his super-powered energy clone, Alpha, the radioactive giant, and Clayface II, a man who could alter his appearance after periodic dips in an underground spring filled with radioactive elements).

They even fought Superman's enemy, Lex Luthor, a few times. Why not? They were doing Superman's schtick, so why not fight his enemies?

Batman actually did Superman one better. When Kathy Kane's teen-age niece, Betty, came to stay with her, she discovered Kathy's other life and decided to get in on the action dressed in a red mini-dress, boots, and opera mask with green cape, belt, and purse (!), as Bat-Girl. She pulled her weight occasionally but usually got captured, as all females of the fifties seemed to do. She was also an on-again, off-again romance for Robin, but mostly she was one more body in an already overcrowded feature.

A title from a Batman story comes to mind in describing this phase: "The Invisible Batman." It's unfortunate it came from the previous phase, because

it fit this one like a glove. In the midst of Bat-Mite, Batwomen, Bat-Hound, Batgadgets, alien invasions and time tripe, one thing was lost: Batman himself.

Batman had existed to battle crime, whether from misanthropic vengeance, civic duty, or adolescent adventuring. Batman had been the embodiment of society's desire for law and order, with all its light and dark sides. All we were given in phase four was a man in a blue-and-gray costume — and none-too-well drawn at that.

In Colonial City the people gathered to watch a balloon ascension, unaware that it had been arranged by the Tri-State Gang, which was planning to loot the now-abandoned city.

Batman, Robin, and Alfred raced to stop the plan. The Dynamic Duo arrived first and plowed into the gang. Alfred pulled up on his motorcycle and was horrified to see one of the gang scramble into the cab of a power shovel sitting nearby and swing a boulder in it to crush Batman and Robin. There was no time to stop it, no way to call out to them, and no way they could get away in time if they did see it coming.

With no thought of personal safety, Alfred gunned his motorcycle toward them and knocked the Caped Crusaders out of the boulder's path. But his motorcycle slid from under him, and he landed directly in the path of the boulder and was crushed.

"Gotham Gang Line-Up," from *Detective* #328 (June 1964), was more than the elimination of a major supporting character; it was a watershed, the first definable transition point between phases that Batman would ever have.

Batman was foundering. Sales were down, and the feature was totally divorced from anything that had previously been done. Enter Julius Schwartz.

Schwartz was the editor of DC's science-fiction titles and the non-Superman, non-Wonder Woman super-hero titles, such as *Flash*, *Green Lantern*, and *The Justice League*. A new arrangement was made: Schwartz would take over *Detective* and *Batman*, while Jack Schiff would edit *Mystery In Space* and *Strange Adventures*.

Immediately, Schwartz dropped all connections with Superman, science fiction, and practically anything else that had happened in the previous 10 years. Batwoman, Vicki Vale, Bat-Mite, and the rest were removed, with only infrequent appearances in Mort Weisinger's *World's Finest* to ever hint to new readers they had ever existed. Even Alfred was gone, replaced by Dick Grayson's Aunt Harriet. Only the eternal Commissioner Gordon remained. Batman had returned to being a costumed cop, but it was a definite step up.

Schwartz also brought in two writers, John Broome and Gardner Fox, while retaining Bill Finger and France Herron. For Fox, it would be the first solo contact with Batman in 25 years.

And Schwartz put Carmine Infantino to work on some of the art. It was Infantino who showed the fans just what a visual character Batman was. Infantino combined imaginative layouts and a sharp action sense to create a delightful new style for Batman's art.

Phase five had been a return to phase three, to special-agent Batman, Gotham City's trouble-shooter, who would blaze up in the Batmobile, Robin in tow, and help out a harried Commissioner Gordon.

Also returning were several of the notable members of Batman's gallery of remarkable foes, including The Catwoman, The Penguin, The Scarecrow and The Riddler. Following one of Schwartz's axioms (For every villain you bring back, you should create at least one new one.), Batman faced new adversaries like The Blockbuster, a brainless brute with a manic hatred of Batman, Poison Ivy, one of author Robert Kanigher's many *femmes fatales*, and The Outsider, who turned out to be Alfred.

Alfred had been brought back to life in a Frankenstein-like experiment, but was mutated into a mottled white humanoid with telepathic and telekenetic powers. The process had also twisted his mind into hating Batman and Robin. He was nearly the death of them both before Batman was able to return Alfred to normal.

Batman also fought non-costumed criminals, as well as some costumed villains of whom the less said the better. Schwartz's work at this point may not have done much beyond correcting what had been a poor approach to the character, but it was a necessary step.

The three felons stood transfixed — wondering if their shots had killed the demon that had crouched on the wall seconds before.

Arriving at their car, they found no ignition keys. They turned to find the demon there, shaking the keys, near a cliff. The keys dropped to the ground, but it remained motionless by them.

One charged the demon, sending both of them over the sheer embankment, the demon's blue wings spreading as if to catch them both in mid-air. The others grasped the keys and sped off.

Arriving at the hide-out, the two remaining hoods found The Batman had returned, standing in the splintered doorframe outlined against the night sky.

This was the Batman of phase six, the Batman up to 1982, taken from "Night of The Stalker" in *Detective* #439 (March 1974). Batman had returned to his roots of phase one, becoming the relentless creature of dark vengeance stalking the night. However, this incarnation had its differences.

This Batman was more experienced and intelligent than his previous self. He was the world's greatest detective in deed as well as name. He was also, except for periodic missteps, on good terms with the police, working with them without working *for* them. Violence, so prevalent in the earliest issues, had been softened with suspense. The new phase used the threat of violence and death (in spite of a stated code against killing) as a psychological weapon against foes to browbeat them into surrender and eliminate a battle — or to force rash and panicked actions and tip the odds to his favor.

The supporting cast was streamlined. Robin was finally allowed adulthood and was sent to college and his own feature. Regulars were Alfred and Commissioner Gordon, with occasional visits from Robin and the second Batgirl (a remnant from the late '60s; she was Gordon's adventure-seeking daughter, decked out in an imitation Batman outfit with yellow gloves and boots, and black substituting for the gray; she graduated to second-banana status in *Detective* for a while, but was never as good as when Gil Kane and Murphy Anderson handled the art), as well as brief encounters with his '70s love interest, Talia.

Talia was the daughter of Batman's greatest '70s foe, Ra's-al-Ghul, and an assassin in her own right. She loved both Batman and her father and couldn't choose between them. Batman was alternately intrigued by her exotic Arab-Asian beauty and repulsed by her homicidal streak.

Stories fell to Frank Robbins and Denny O'Neil, backed up by Mike Friedrich and later Len Wein and David Reed, and the quality varied with the degree of inspiration. Robbins wrote some of the most memorable series (the Man-Bat series, for instance) and some

of the silliest (of which "Batman Walks the Last Mile" springs to mind?) and went from exotic tales in exotic regions, some of which were located in Gotham, to formula characterization pieces that filled 12 pages.

O'Neil was more apt to use one of Batman's rogues' gallery foes than Robbins was and mostly to good effect. He returned The Joker to his former status as the most dangerous psychotic madman the world ever faced. Similar returns of The Catwoman and Two-Face added years of mileage to the two.

His most lasting contribution was Ra's-al-Ghul. He was one of those world-dominating criminal masterminds, reminiscent of the antagonists of several James Bond novels, and he was frequently several steps ahead of Batman. Their battle of wits took on an aura of grandeur that was often the sole reason for reading; they were also never the same when divorced from O'Neil's typewriter.

Robbins tended to focus more on the common flood, the uncostumed syndicate leader, or the crime of passion — as opposed to the larger than-life one. He also went for stories about common people thrust into uncommon situations, and one led to his most lasting contribution, The Man-Bat.

Kirk Langstrom took increasing doses of extract from the glands of bats to acquire bat-like abilities, out of hero worship for Batman. However, the serum went too far, and Langstrom mutated into a cross between a human and a bat. Batman spent several stories helping Man-Bat in a "misunderstood monster" scenario before an antidote was developed that allowed Langstrom to go from human to Man-Bat at will. He then became a hero and soloed off and on throughout the '70s.

Both of these characters had one thing in common besides being phase six Batman stories: Both were illustrated by Neal Adams and Dick Giordano, and that team turned out the best art ever seen on Batman.

Adams was not the regular artist on Batman; Irv Novick did most work, with Bob Brown second. Adams was sort of a [illegible] regular, drawing Batman when[illegible] schedule and mood permitted. But what stories he did do were the ultimate visualization of Batman in this, the renewed vigilante phase. Novick and Brown tried to keep up and turned in some very good work of their own, but were often outclassed by the stunning layouts and the stylized realism that were the hallmarks of Adams' style.

The last phase? It seems to be a repeating phase, in that the Robin phase is following the grim-vigilante phase.

What will happen then? Can Batman survive another change and happen after that?

Looking over his history, one has to believe he can survive just about anything.

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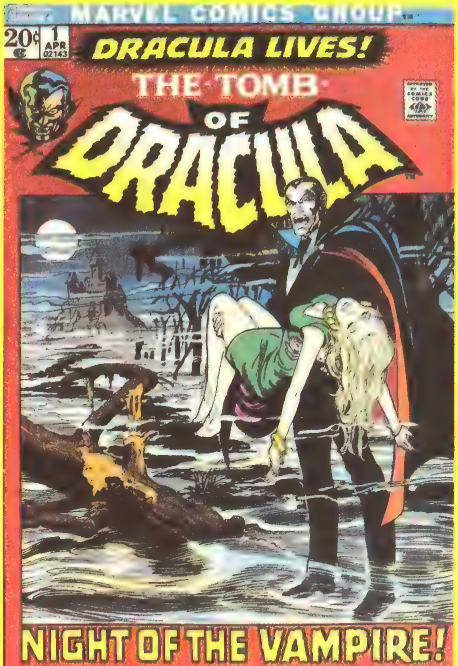
The monsters shall RISE

By Lou Mougin

In the Spring 1985 issue of ***Comics Collector****, Lou Mougin discussed the emergence of Marvel's monster comics of the '70s. The characters he described were Man-Thing, Morbius, and Werewolf. In this issue, he looks at the rest of the creepie-crawlies.*



The first issue of ***Tomb of Dracula*** *was dated April 1972 and featured the vampire with a generic victim.*

A few short months after his debut, a fourth fear-star gathered his cape and stepped from the same darkness. Beside him no other monster, not even Man-Thing, could begin to stand. He gave the new genre its epitome of quality in art and story, and became a competitor, and often superior, to *Conan, Master of Kung Fu, Dr. Strange, Killraven,* and other Marvels of the first rank. His first issue was dated April 1972. The most evil being on Earth strode from *The Tomb of Dracula.*

Gene Colan was the artist, and Gerry Conway was the first scripter. Conway would soon be replaced by Archie Goodwin, Gardner Fox, and Marvel's master of horror, Marv Wolfman. In the hands of Wolfman, Colan, and inker Tom Palmer, *Tomb of Dracula* became a definitive horror comic.

From 1972 to 1980, Dracula would headline his own magazine. He was one of the first to come and the very last to go, and quality was the reason.

The first story, however, was a collection of cliches. Playboy-wastrel Frank Drake learned his family name was really Dracula, packed up his sweetheart and a jealous "best friend" just to keep things interesting, and went to Transylvania to claim the ancestral castle.

Guess whose bones still lay entombed there! Guess what Frank's treacherous buddy did with the stake he found in the skeleton's chest! Guess what happened to them dry bones after he did it!

Three correct answers give you the plot of *Tomb of Dracula* #1, where the Count stalked again.

Frank Drake survived his first encounter with his ancestor, but his girlfriend, abruptly drafted into vampirism, didn't. In the next issue, Frank was forced to dispatch her and begin his war against the count. The conflict stretched over 11 years and ended in Dracula's last stand against the forces of good, more than 70 issues later.

If it had remained at the state of its first issue, *Dracula* would hardly have outpointed *Werewolf by Night.* But things changed rapidly. Archie Goodwin began improving the title starting with a fine supporting cast, when he took over with issue #3. He introduced Rachel Van Helsing, vampire-hunter extraordinaire and granddaughter of Dracula's greatest foe; the mute Indian giant, Taj Nital; and the intrepid Scotland Yard representative, Inspector Chelm.

War raged in the foggy streets of London. Hunter and hunted exchanged places every story. Goodwin left after a two-issue stint, and Gardner Fox held the post for just as long. Then, finally, Wolfman made his appearance. He continued until 1980, and fans were glad he did.

In Wolfman's hands, Dracula became a villain like none seen before in Marvel Comics. Dr. Doom might plot the conquest of the planet with super-scientific gimmickry and threaten to destroy The Fantastic Four time after time, without effect. Dracula was of a darker stripe.

He was a merciless killer who committed multiple murder in each issue and fed on his victims' fear. He was of the damned. He was lord of vampires. His soul was held in thrall to Satan, who put in appearances in later issues. He was a villain beyond villainy. He was *Dracula*.

Yet he was a creature we could sympathize with. Dracula *could* feel pain, hurt, and, ultimately, even love, as he was wed to a human girl as innocent as a saint. He even sired her child. He was a being of power, charisma, decisiveness, and few insecurities. If Dracula had *only* been a vampire, he might have fared as poorly as Morbius.

Luckily, he was more than that.

He was as well delineated a character as comic books offer, thanks to Marv Wolfman — and Gene Colan, who was almost unequalled in his portraits of subtle or stunning emotion.

There were a few issues in which Dracula did nothing but recall the triumphs and failures of his 500-year career in a private diary, with every comics reader who picked up the book privy to his unguarded soul. There were other issues in which Dracula played only a minor role against a singular story of ordinary men and women. There were stories in which he was left out altogether. It didn't matter. It all fitted into a coninuing saga as mighty as any Marvel ever put together, the life story of Dracula.

Nobody got out of this title without scars. Rachel Van Helsing got hers literally, when Dracula ripped a gash in her face she carried to her dying day — which event we *also* saw, in *X-Men Annual* #6 (1982). Taj Nital saw his only son become a vampire, staked to death by his fellow villagers. And the hardest hit was Quincy Harker — yes, the same Quincy Harker who had been born to Jonathan and Mina Harker at the end of Bram Stoker's novel. He saw his only daughter vampirized by the Count and, weeping, rammed a wooden cane through her heart.

In *The Tomb of Dracula*, heroes were lucky if they simply survived the end of the story to fight another day. It was something few other comics heroes ever had to cope with.

Occasionally, Dracula lost.

But he had the ultimate escape clause: He could come back to unlife any time an unfortunate happened to pull the stake from his chest. (Only decapitation could do in a vampire forever, and nobody ever did that to Dracula.)

Marvel took the plunge in 1973 and gave the vampire king his own black-and-white comic, *Dracula Lives!* The earliest issues boasted the talents of Roy Thomas, Gerry Conway, Alan Weiss, Steve Gerber, Jim Starlin, Dick Giordano, John Buscema, Mike Ploog, and, of course, Wolfman and Colan. The classic issue was #2, which featured the origin of Dracula as rendered by Wolfman and Neal Adams. The brutal and effective tale took us to 1459, where Dracula was still a tribal chieftain of unsurpassed cruelty, impaling friends, foes, and anybody handy when he felt the urge coming on. Struck down in battle against a Turkish lord and victimized by a gypsy healer who was a covert vampire, Dracula awoke to find himself in chains, learned that his wife had been raped by his conqueror, and witnessed her death when she fled the Turk's attentions.

Dracula ripped into juggernaut action, tearing his chains from the stone wall as if they had been imbedded in paper. Smashing past all who barred his path, the Count sank his fangs into the Turk's throat for his first kill. He later fought for and won kingship over all Earth's vampires.

Later issues of *Dracula Lives!* deteriorated in quality, except for a multi-part adaptation of Stoker's *Dracula* by Thomas and Giordano. The title ended before the lengthy adaptation could be completed, but it was nice while it lasted.

A second member of the "Dracula family" turned up in 1974 in *Giant-Size Chillers*: Lilith, Daughter of Dracula. Lilith was too savage and dark-natured for fans to think of her as a Vampirella derivative, but there may have been some influence of the character in her

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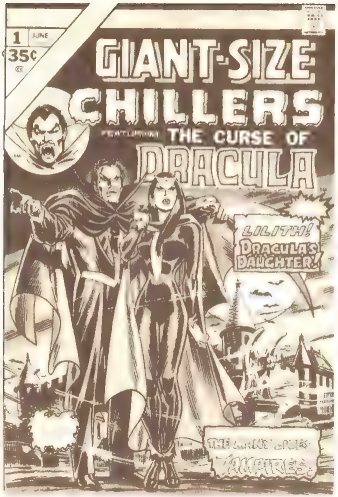

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"Night of the She-Demon" was 24 pages long and introduced Lilith to Marvel readers. In the story she told her father she wanted to share with him the throne of the undead. He rejected the idea. The culmination of the Dracula saga came with ***The Tomb of Dracula*** *#70 (Aug. 1979); its last panel is shown above.*

creation.

Originally the daughter of Dracula's unhappy first marriage, Lilith was cursed by a gypsy witch who had suffered at the vampire lord's hands. She became a vampire, but without the vampire's typical weaknesses to crosses, holy water, or daylight, and she was endowed with the power to possess another woman's body. Lilith carried on a centuries-long conflict with her father and ended up, in 1974, taking over the body of pregnant Angel O'Hara, whose lover had been murdered by Dracula.

Steve Gerber inherited Lilith and, with Bob Brown, turned out an interesting (if occasionally brutal) series of stories for *Dracula Lives!, Vampire Tales,* and *Marvel Preview.* Later, other writers separated Lilith and Angel, and the daughter of darkness met her final fate along with her father in 1983.

Back in *TOD,* Dracula underwent a long serial battling a disembodied brain, Doctor Sun, and picked up his first two comic-relief characters. Harold H. Harold, Wolfman's comic persona (who actually didn't resemble Wolfman in the least) was a short, hapless hack writer for a magazine called *True Vampire Stories.* Aurora Rabinowitz was his boss's secretary and as beautiful as she was empty-headed. She was Harold's heartthrob but, characteristically, didn't return his affections.

They turned up when Dracula, ailing, stumbled through Harold's window and collapsed in a heap, inspiring Harold to try for an exclusive interview after he got Aurora to help him raid a blood bank to restore his guest. Harold and Aurora added another dimension to the grimness of *Dracula* and worked like a charm. They remained regulars to the end of Wolfman's tenure.

After a crossover in which Dracula fought — and apparently killed — Marvel's resident sorcerer Doctor Strange, the viceroy of vampirism fell into his longest and best serial, involving his marriage to Domini, a young girl as innocent as Dracula was guilty. Issue by issue, the strangest love story in comics unfolded. The couple produced a goldskinned child named Janus, who was eventually merged with the body of an angelic being to do battle against his father.

TOD #70 ended with portraits of the protagonists — Frank Drake and Rachel in each other's arms, Domini with her child delivered to her again — and a final, symbolic shot of Dracula overshadowing his castle's ruins. For the true Dracula aficionado, it ends there.

For the chronicler of his comic-book appearances, alas, it cannot. Two months later, Wolfman and Colan revived Dracula in a new black-and-white *Tomb of Dracula* magazine. A sorceress found the skeleton of Dracula intact, pulled the spoke from his ribs, and that was that. None of the old cast was in evidence, with the exception of Inspector Chelm, who made a cameo appearance.

In fact, after three issues, Wolfman was gone as well. Colan remained as artist, but the stories tended to opt for garden-variety gore. Except for a chilling solo-story by Steve Perry and Steve

Bissette in *Bizarre Adventures* #33, Dracula never headed his own feature again.

He *did* turn up as a guest-star in other comics, though. He battled The X-Men twice, with one story involving the death of Rachel Van Helsing, who was turned into a vampire and killed. Dracula also fielded a couple of crossovers with Thor and the Defenders, like a pug seeking out a few last arenas to find a final fight in. Finally, he came to rest in a story in *Dr. Strange* #59-62.

Roger Stern, Dan Green, and Steve Leialoha were responsible for the story, in which the Sorceror Supreme destroyed Dracula, Lilith, and every vampire on Earth with a spell, and Dracula's tale was ended. Forever.

There were other Marvel monsters.

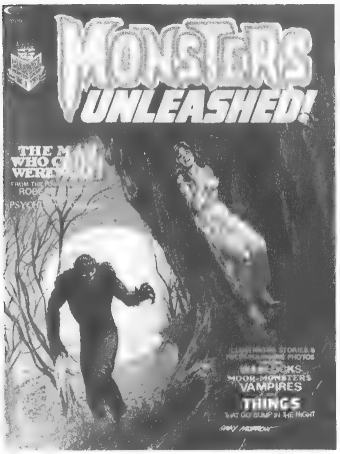
The Monster of Frankenstein shambled along in the last days of 1972. Marvel gave this one a noble try but never seemed to know what to do with it. Mike Ploog and Gary Friedrich, fresh from the new *Ghost Rider* strip, handled the first half-dozen issues. Four of them retold, in good fashion, Mary Shelley's novel with a framing sequence: The monster, on ice for almost a century, had been found and thawed like the creature in *The Thing* circa 1898. He bore a marked resemblance to the Karloff-Universal monster, with a few alterations. Friedrich, with artists Ploog and, later, John Buscema, had the hapless, intelligent, loquacious Marvel version of the Monster stumbling around Europe, encountering various scions of the Frankenstein family and even Dracula, who bit him in the throat and paralyzed his vocal chords. Frankenstein paid him back by staking him to the ground, and walked away never to encounter him again.

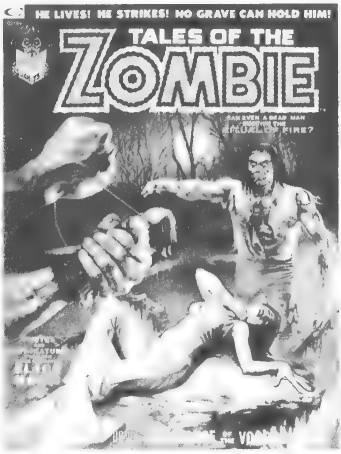
The whole affair was complicated by another Frankenstein strip, housed in the black-and-white magazine *Monsters Unleashed*. Friedrich also started this one off (abetted by artist Syd Shores) and had the durable Monster unfrozen a second time in 1972! The situation wasn't explained until *Frankenstein* #12, when Doug Moench (who had inherited both strips; he wrote every major monster-strip except for Man-Thing and the Living Mummy at one time or other) had Frankenstein's creation fall into icy waters in 1898 and freeze into suspended animation (in an apparent rehearsal for what would happen in 1945 to Marvel's Captain America). Then he dovetailed into the *Monsters Unleashed* sequence, and all was put right.

Well, almost all. Despite some decent character-bits in Moench's and Val Mayerik's *Monsters Unleashed* Frankenstein stories, they usually amounted to little more than bunches of killings strung together. In the color comic, Frankenstein picked up a teen-age sidekick and battled a criminal organization called ICON. Bill Mantlo took over by the last issue and introduced him to Baroness Veronica Frankenstein, last survivor of the family. She repaired his speaking apparatus and invited him to live with her and her charges, which invitation he accepted. He has been seen only once since then, guest-starring in *Iron Man* #101 and 102. Presumably, he's still tending the grounds at Castle Frankenstein, where we may wish him well.

Tales of the Zombie rose from the black-and-white racks in 1973 and featured a character who was one of the "walking dead" who could never be portrayed in Code-approved color comics. The Zombie existed in his own universe, made a 10-issue stand, and ended his story in a totally satisfying manner. The guiding light behind this dark saga was Steve Gerber.

The initial Zombie story was built around an old '50s horror story by Bill Everett, reprinted in the first issue. But Gerber, John Buscema, and Syd Shores





added a framework that overwhelmed the cut-and-dried formula horror shortie and transformed the walking dead man into an intriguing character, almost rivalling The Man-Thing.

In life he had been Simon Garth, king of a coffee empire, ruthless, selfish, and as uncaring as he was tyrannical. He had lorded it over his daughter, driven his wife away, and — most importantly for our purposes — abused his slovenly, shifty-eyed gardener. Thus our tale began.

Gyps, the gardener, had a taste for revenge and sold his employer to a voodoo sect. (One happened to be in town at the time.) The opening scene showed Garth trussed up, gagged, and about to be done in by the crazed cultists, while he sweated and made "prayers to a God he did not believe in." Garth succeeded in breaking his bonds and bolting, but Gyps, ever helpful, tracked him down and stabbed him to death with a pair of shears.

The voodoo-men raised him from the dead as a zombie. It was as simple as that.

The story jumped into the Everett reprint, in which Gyps got his, and then exited for the final chapter. Simon Garth had as little intelligence as the Man-Thing and was the slave of anyone who held the mate of the voodoo medallion he wore on his chest. Physically he looked like a decaying corpse-being, as tall as Doc Savage and twice as strong. But, as a zombie, he had no soul — which wasn't much of a change from his businessman's life. The theme of the series was Garth's journey to find his spirit, to go from dehumanized man to humanized zombie to full humanity just before the end. It was a long trip, but, step by mechanical step, the Zombie made it all the way.

Gerber left before the end of the series, but years later used a zombie as a villain in *Stewart the Rat*, proving he hadn't forgotten his old friends. Doug Moench and, finally, Tony Isabella finished out the series in a memorable fashion. A voodoo priestess sacrificed her life to restore Simon Garth to temporary humanity. Now a full man, Garth set about making amends, finishing off the crime-kingpin Mister Six, showing love to his wife and daughter, attending his daughter's wedding, putting his coffee company in the hands of his deserving partner, and, finally, returning to zombiehood and stalking back into the night. The Zombie was laid to rest at last in his own grave, never to be raised again.

You had a soul, Simon Garth. You only had to find it, hidden as it was behind the idols of wealth and power. After two years of suffering, you have succeeded in a quest you never knew you had started.

May that soul rest at peace, Simon Garth. Forever.

There was one final issue of *Tales of the Zombie* after that, showcasing a Brother Voodoo story. Eight years later, in *Bizarre Adventures* #33, a final Simon Garth story appeared, written by Moench and drawn by Dave Simons. This was officially declared to have taken place within the original run of *Zombie*.

Tales of the Zombie stands as one of the strongest Marvel monster series. The art often wasn't the greatest, and the stories may have been gore-spattered. But the storytelling of Gerber, Moench, and Isabella lifted this book from the run-of-the-mill black-and-white ghetto into the realm of such titles as *Man-Thing* and *Dracula*. *Zombie* remains as one of the most overlooked titles by collectors, but monster fans who give this one a look can expect some unanticipated delights.

A word should be said about *Monsters Unleashed*, while we're in the neighborhood. The title of the magazine was an understatement. Every monster who couldn't find a place elsewhere (along with features that weren't monster-oriented at all) found a berth here, if only briefly. Ostensibly, the Frankenstein Monster was the chief resident of the place, since he bunked there for eight out of 11 issues. But in its time *Monsters Unleashed* played halfway-house for Solomon Kane (#1), Dragonus (#2), Man-Thing (#3, 5, 8, 9), Gullivar Jones (#4, 8), Werewolf by Night (#6, 7), the Wendigo (#9), Tigra (#10) and Gabriel (#11). There were original stories by the likes of Thomas, Wolfman, Gerber, McGregor, Colan, Fox, Conway, Ralph Reese, Isabella, Steve Skeates, Moench, Chris Claremont, and Gil Kane.

Unfortunately, mediocre art on many of these blunted their points and the presence of even more mediocre 1950's horror-story reprints mashed them even flatter. *Monsters Unleashed* was the monster-magazine version of *Marvel Premiere*. Whether that helped or hurt it, it survived for 11 issues and an annual. It's worth picking up a couple of issues of *MU* just for variety's sake.

The same month that Zombie premiered, another of Spider-Man's foes was turning up with Morbius-like impact. The Man-Wolf charged into the moonlight in *Amazing Spider-Man* #124, menacing Spidey and his eternal nemesis, J. Jonah Jameson, on the cover. "Jameson!" exclaimed Spider-Man. "That *thing* — what *is* it?" Jameson replied in terror, "It's — *my son!*"

The wolf in question, John Jameson, had been around as a supporting character since the first issue of *Spider-Man*. He was a clean-cut astronaut from the John Glenn era of 1961 who, in later years, made a moon walk and found a weird "moonstone" which grafted itself onto his chest. The stone caused him to become a gray-haired soul-brother of Jack Russell (the *Werewolf by Night* werewolf), and he rampaged insensate against his father and Spider-Man. Spidey separated him from the moonstone in the next issue by ripping it off his breast, and all seemed well. Of course,

© 1973 Marvel Comics Group

things never turn out this simply when a good (or semi-good) villain is available for revival, especially in The Monster Era.

Almost a year later, in 1974, Gerry Conway (who had scripted the Man-Wolf origin story) and Gil Kane brought John Jameson back to wolfhood in *Giant-Size Super-Heroes #1*. Morbius, feeling his oats, needed a partner to join in clobbering Spider-Man. Accordingly, he reunited John Jameson and the moonstone, and both of them took on Spidey in a one-sided tag-team match. The web-spinner won out in the end, but by that time we knew that Man-Wolf would be back for more engagements.

In the next month, true to form, a Man-Wolf strip was cranked up for *Creatures of the Loose*, replacing some floundering sword-and-sorcery features. Doug Moench, Tony Isabella, and George Tuska handled it hot-potato fashion before lobbing the strip to David Kraft and George Perez, both of whom were fairly new at the game. A strong connection with Spider-Man and guest-shots by Spidey might well have saved this strip. But Marvel apparently ruled otherwise and decreed that only J. Jonah Jameson could be a regular supporting character. It wasn't enough.

Man-Wolf loped on for eight issues, going to space and getting canceled, with the final two issues turning up years later in *Marvel Premiere*. Man-Wolf bounced around the Spider-Man cosmos for two or three appearances and finally got cured in a 1981 annual. There isn't much else to say about this strip; it featured some good artwork by George Perez, but the story and the character just weren't enough to carry it.

Even more dire were the fates of the two supernatural stars of *Strange Tales*, revived one month after Man-Wolf's debut. The title was another product of monster frenzy and tried to deliver the goods with two genuine supernatural heroes. One was Brother Voodoo, created by Len Wein and Gene Colan. He was Jericho Drumm, an American psychologist whose brother was murdered by a voodoo priest named Damballah. His brother's ghost hung around and occasionally merged with him, to give him super-powers a la Quality's long-ago Captain Triumph.

Coupled with Drumm's newly learned voodoo, he became a mighty fighter against voodoo-practicing evildoers. What he *didn't* become was a hit series. He lasted five issues and then hit the guest-star trail, and pops up once in a while even today.

The Golem, his successor, met an even sadder fate. He was the legendary Judaic monster, animated by the spirit of Prof. Abraham Adamson, and fought Kaballa, a Cabalistic evil sorcerer. The Golem broke records going out of business, lasting a bare three issues and a one-shot with the Thing in *Marvel Two-In-One*.

Supernatural Thrillers debuted in December 1972 and tried to cover all the bases the other horror titles left bare. It ran six issues initially and, in five of them, adapted classic horror stories — *The Invisible Man, The Valley of the Worm, Dr. Jekyll and Mister Hyde*, and "The Headless Horseman" (also known as "The Legend of Sleepy Hollow"). The adaptations were uneven. The remaining issue, #5, featured an original character. Marvel had covered vampires, zombies, the Frankenstein monster, werewolves and swampbeasts. It just had to have a mummy.

The Living Mummy stepped from his sarcophagus into a story written by Gerber and illustrated by Rich Buckler. The Mummy was 3000 years old and based in Israeli-occupied Egypt. This dear departed of three millenia ago was once N'Kantu, an African warrior-king. He and his people had been enslaved by the Egyptians to build a tomb for an ancient Pharoah.

N'Kantu led a revolt, speared the Pharoah, and was paralyzed and put into suspended animation by Nephrus, the court wizard. But fresh air seeped into his coffin in 1975, and N'Kantu awoke, mute but super-powerful. He made his way to Cairo, where a supporting cast was waiting for him. The Mummy got zapped into immobility by a falling electrical wire in the last panels of *ST #5*, with Gerber and Marvel leaving an open-ended possibility for making the story into a series.

The series became a reality when *Supernatural Thrillers* was renewed eight months after suspension. Gerber brought The Living Mummy back to functioning capacity and then passed it on to other writers. After an interminably long serial in which the plot shambled as much as the Mummy, the book was laid to rest permanently with #15. The Living Mummy just couldn't fit into the super-hero role his writers thrust upon him.

Since then, he's popped up twice — in a bit role in *Contest of Champions* and alongside the Thing in *Marvel Two-In-One* — so there may be some chance of his future resurrection. However, considering his slight stature as a horror-star it's more than probable he'll remain in the shadows.

The next all-new horror magazine made its bow in 1974, smack in the middle of the monster boomlet, but it was of a darker stripe than its fellows. If any monster comic can be said to be truly evil, then *Haunt of Horror* was.

Haunt of Horror had begun a year before in another incarnation, as Marvel's one-and-only try at a digest-sized horror prose magazine. It ran two issues and featured work from Harlan Ellison, Denny O'Neil, and Fritz Leiber but obviously didn't made the grade. *HoH* rose again in May 1974 as a black-and-white comic book and, in issue #1, did original stories and adaptations of horror classics. It included Gerber's "In the Shadows of the City," one of the few truly frightening stories in comics. But the book was converted immediately to a series-character format with the next issue.

Satana moved in from her doubleberth in *Vampire Tales* and as a guest-star in the *Son of Satan* series. A brief recap of *Son of Satan* is necessary here: In times past, the Devil had taken human form and had a son and daughter by a human, Victoria Hellstrom. His son grew up to be a demonic super-hero, but Satan carted his daughter back to Hell with him, trained her as a succubus, and gave her the power of the world-devastating Basilisk. The Basilisk would waste people by the hundredweight when released and, if Satana lost control over it, could destroy the planet.

Her first story was a slight four-pager by Roy Thomas and John Romita in *Vampire Tales #2*, depicting her sucking the soul out of a would-be rapist. She played out one more issue of *Vampire Tales*, aided by Gerry Conway and Esteban Maroto, before landing in *HoH #2*.

In *Haunt*, Satana first gained the artistic attentions of one of *Modesty Blaise's* artists, Enrique Badera Romero. She switched scripters — she ran through four or five in her short career (given the subject matter, it was no wonder) and gained Tony Isabella with issue #4. He gave way to Chris Claremont in issue #5, who was accompanied by George Evans on art. The book was canceled with that issue, but a follow-up story appeared in *Marvel Preview #7*, by Claremont and Vincente Alcazar.

To put it bluntly, "Satana" was a

pretty disgusting strip.

Other monster-strips occasionally bathed in gore. "Satana" wallowed in it. "Good" religion was presented as totally ineffective against the Devil's daughter and her terrifying body-guest, the Basilisk. Among all the Marvel horror books, *Haunt of Horror* is the only one I refuse to collect. Satana was killed in *Marvel Team-Up* #81 battling alongside Spider-Man and Dr. Strange, and with her died the Basilisk. Good riddance.

Satana was backed up in *HoH* by Gabriel, Devil Hunter. He was a travelling one-eyed exorcist who battled the devil's own with the help of scripter Doug Moench. He rode out *Haunt of Horror* to the bitter end and then appeared in the final issue of *Monsters Unleashed*. Moench used him as a guest-star in two issues of *Fantastic Four*, and that was that.

Haunt of Horror #1 remains a pretty good anthology issue, but the theme of *HoH* #2-5, following the lead of *The Exorcist*, was little but outright Satanism.

By 1975, the monster boom went bust for Marvel Comics. Too many titles, too many characters, produced too fast with too little quality — this may be the curse of the comics industry. For the monsters it came in the mid-'70s.

Monsters Unleashed, *Tales of the Zombie*, *Dracula Lives!*, *Haunt of Horror*, and *Vampire Tales* vanished from the racks. Marvel created two new titles to take up the slack. *Legion of Monsters* sported a neat Neal Adams cover and presented a chapter of the never-finished Thomas/Giordano *Dracula* adaptation, a Moench/Mayerik Frankenstein story, and one final original monster, The Manphibian, a *Creature from the Black Lagoon* derivative. Despite high hopes, *Legion of Monsters* lasted only one issue.

What little black-and-white monster legacy remained was carried on by *Marvel Preview*. *Preview* was a showcase title. In addition to monsters, it presented stories of science-fiction, The Punisher, Dominic Fortune, Thor, Sherlock Holmes, Star-Lord, and Kull. But many times it ran remaindered material from the monster mags: stories of Blade, Dracula, Lilith, Satana, Morbius, Don McGregor's humor-horror detective Hodiah Twist, and one original character, Gilgamesh. These issues were, of course, a mixed bag.

By issue #25 *Preview* had metamorphosed into *Bizarre Adventures*, an off-the-wall, generally high-quality package. It's still being published irregularly at present, and the fondness of the Marvel crew for an occasional horror story leads to an occasional horror issue. Dracula, The Zombie, Chris Claremont's new horror-heroine Lady Daemon, and several others have made appearances over the last few years, proving that you can't keep a good monster buried for long.

The color monster comics also began a downward spiral in 1975. *Man-Thing*, *Fear*, *The Frankenstein Monster*, and *Supernatural Thrillers* were all dead by the end of the year. A two-issue black-and-white reprint anthology book, *Masters of Terror*, sputtered and died.

One more horror star arose, played out three stories in three different titles, and was never seen again. The Scarecrow took up the 11th issue of *Dead of Night*, formerly a reprint title. He was a supernatural being who emerged from a painting when needed to combat the evil minions of the demon Kalumai. He left *Dead of Night* for an issue of *Marvel Spotlight*, played a guest-shot with The Thing in *Marvel Two-in-One*, and was gone.

The only survivors of the 1975 monster bust were the hardy *Tomb of Dracula*, *Werewolf by Night*, and the new title *Son of Satan*. By the opening months of 1977, the latter two had perished. *Dracula* continued through the rest of the decade. He was joined for slightly less than two years by one final monster title, the unforgettable *Godzilla*.

Godzilla was in a class by itself. Given his size, it couldn't be any other way.

Neither the writing (by Doug Moench) nor the art (by Herb Trimpe) was anything to boast about, but the *Godzilla* comic book was — well — *wild*. It had the fascination of a bad "B"-movie, the attraction of *Robot Monster* or *Curucu, Beast of the Amazon* or — why be coy about it? — an old *Godzilla* movie.

Doug Moench admitted in a letters page that this was the title in which he really let down his hair, and he wasn't exaggerating. The way to read *Godzilla* is to sit down with a whole run, relax, and plow through it all at one go. You may not get any chills, but you'll probably laugh your socks off.

The first issue (August 1977) introduced us to the most famous Japanese monster. Godzilla commuted from Japan by water and dutifully threatened America. Unlike several other Marvel adaptations (*Star Wars, Man from Atlantis, Logan's Run*, etc.), Godzilla was thrust into the midst of the Marvel Universe. His main nemeses were S.H.I.E.L.D.'s Dum Dum Dugan and, fittingly enough, Jimmy Woo.

Also on hand were three Japanese players, Dr. Yuriko Takiguchi, resident monster expert; his grandson, Robert; and Tamara Hashioka, family friend. Robert, a youngster, provided the role of Godzilla's friend and confidant. Once each issue, he was required to yell, "Godzilla is not evil! He must not die — and you must not be allowed to kill him!" or words to that effect.

How could any comics fan pass up the scene in which Robert, seeing Godzilla shrunk to six feet tall, walked him around Manhattan after dressing him in a hat and overcoat? (It might have worked if someone hadn't tried to mug him.) Or try the end of issue #16: After Godzilla helped Utah ranchers by stopping a stampede and knocking a bad guy off a mountaintop, one cowhand spoke up: "Uh, I hate to say it, Mr. Hawks, but I just can't resist . . ."

"Go on — spit it out, Hal."

"Uh . . . well, who *was* that masked lizard?"

Godzilla rampaged up and down the nation, through Seattle, Los Angeles, Salt Lake City, New York, and all points between. He fought a giant robot. He clobbered three Mega-Monsters. He tromped a giant Bigfoot called Yetrigar. He even took on Devil Dinosaur! He polished the floor with The Champions and made S.H.I.E.L.D. look about as effective as the U.S. Air Force fighting The Hulk. (Probably the classic Hulk strips by Stan Lee and Roy Thomas had some influence on the development of this strip, but the Monarch of Monsters never met his green-skinned colleague.)

Finally, after taking on The Avengers, The Fantastic Four, and Spider-Man at the same time, Godzilla walked into the waters of New York Harbor and was seen no more in Marvel Comics. Gone but not forgotten, *Godzilla* was the goof-iest series in all of Marvel's monstrous mishaps.

It wasn't for everybody, but, if you can spare the money and you're of a bizarre turn of mind, then Japan's biggest export might just be up your darkened alley.

Godzilla folded in 1979. *Tomb of Dracula* in magazine format followed suit two years later. Dracula himself kicked off permanently in 1983. Man-Thing Mark II took up business in Godzilla's slot but died after 11 issues. The coffin lid may be closed at last.

Marvel's monster titles were sound and fury but had little substance to back them up and less staying power. There *was* quality here and there in stories of Dracula, Morbius, Man-Thing, and The Zombie, but much of the rest was substandard. Good art was often paired with bad writing — or, more often, both art and writing weren't anything to howl about. Simultaneously, scripts that could have been saved by good artists got the least suitable of Marvel's art staff.

The monster black-and-white magazines tried to carry the day without enough underpinnings, and none of them lasted more than 13 issues. By contrast, *The Savage Sword of Conan* started in their heyday with good writing and good art and survives to the present day. Even *Deadly Hands of Kung Fu* and *Planet of the Apes* managed to rack up 33 and 29 issues, respectively. It may have been an object lesson for Marvel, which hasn't started a black-and-white horror comic for the last nine years.

There was also the matter of overkill. The casual reader and the fan (the latter of whom was already having trouble keeping up with burgeoning super-hero titles) were deluged with uneven, repetitious, and often unattractive monster titles. The market bore the strain for a three-year stretch. Then those titles were gone.

But, even today, Marvel still holds onto enough monsters to field a ball team. The Frankenstein Monster still tends the gardens of Victoria Frankenstein. The Man-Thing still prowls the swamps of Citrusville, Florida, while the Living Mummy is out there somewhere. Werewolf by Night has become a part-time super-hero. The Scarecrow is bound to be hanging on somebody's wall. Available somewhere are probably Lady Daemon, Gabriel, Manphibian, the Golem, and Brother Voodoo to fill any gaps.

If we're lucky, though, they'll have enough sense to stay dead.

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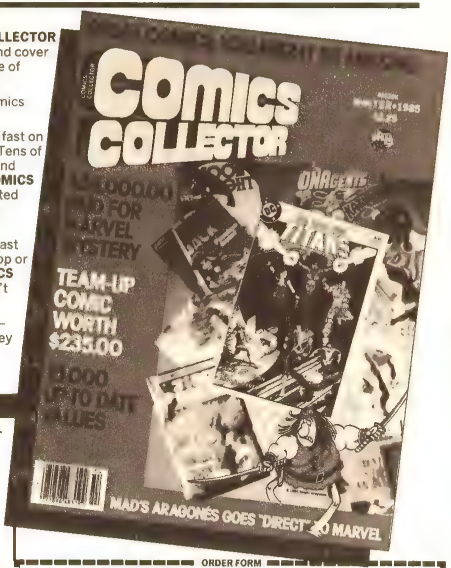

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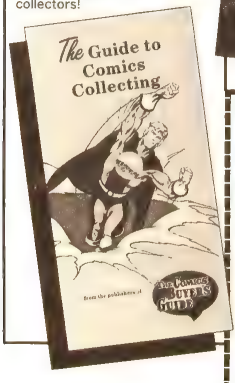

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ATTENDING YOUR FIRST CONVENTION

You'll find a list of many upcoming comics conventions in this issue of ***Comics Collector****. Some are small, held by clubs or a few dealers to attract potential members or customers. Some are held in shopping malls open to the public. Some are held in city hotels. Some are so large they are held in city convention centers. Some feature many professionals as guests; some offer little more than a couple of dealers' tables and a number of fans gathering to buy and sell comics. Each can be fun in its own way.*

• If possible, register with a major convention and its hotel in advance; it will save time during the convention itself.

• Budget your money in advance. Buy a round-trip ticket and pay for your room in advance, if possible. That way, you'll know how much you have left to spend.

• You do not need to dress formally or in costume to attend. Many people simply wear T-shirts, blue jeans, and sneakers. Avoid any elaborate form of dress for your first convention (although you might take a slightly more formal outfit, in case you need it). Opt for layered clothing, so you can remove jacket, vest, etc. if meeting rooms are too hot.

• Be friendly and outgoing. Many long-time friendships have begun with a convention conversation. On the other hand, don't be daunted if some people are just too busy or exhausted to talk. Many attendees have a great deal to accomplish in the space of a short weekend. Maintain a pleasant attitude.

• It is not considered rude to ask a celebrity to sign an autograph or pose for a picture. Do understand if a specific person can't oblige at a specific time, but most are pleased to cooperate.

• If you attend a question-and-answer session with a celebrity and wish to ask a question, do *not* preface it by giving your opinion, extensive background for the question, or any other lengthy preface. The audience came to hear the celebrity, not other members of the audience. Ask your question clearly in as few words as possible.

• Many celebrities enjoy talking with their admirers, but there is little (besides "Thank you") that can be an answer for "I love your work." By all means, express your admiration. But, after that, an excellent follow-up is an intelligent question. If you have always wondered something about a professional's work, ask him or her about it at a convention; even if you don't end up with a lengthy conversation, you'll have gained new information.

Wear a Name Tag!

One comics professional recently remarked, "I find it incredibly embarrassing and condescending to reintroduce myself constantly and ask others to do the same. Yet I can't always recognize people I've corresponded with for *years*, and it sometimes takes me *hours* to figure out who they are."

If name tags at a convention are important to a professional, think how much more important they can be to a fan. Some cons provide name tags; most do not, but you can make your own.

Wear the Right Name Tag!

When you put on a name tag at a convention, remember why you're wearing it: to ease communications with professionals, dealers, and fellow fans.

Make your lettering clear and easy to read from a distance. Print, don't write, your name. If the name tags are pre-printed but hard to read, consider making an additional, easy-to-read tag for yourself. Do *not* use a made-up or "cute" name. Many people choose to steer clear of fans who won't identify themselves.

Convention Checklist

When you plan to attend an out-of-town convention, you'll want to consider taking at least some of the following:

- ☐ **pens and pencils**
- ☐ **writing paper**
- ☐ **want list**
- ☐ **camera**
- ☐ **film**
- ☐ **mailing tube** [This is almost the only way to protect large pieces of original art and posters without creasing.]
- ☐ **duffel bag, attache case, or carry-all** [something, in other words, in which to carry items you buy or are given]
- ☐ **alarm clock** [If the convention lasts more than a day, you'll want a back-up for hotel wake-up calls.]
- ☐ **snack food**
- ☐ **small bills and change**
- ☐ **travelers' checks for large amounts of money**
- ☐ **toothbrush and toothpaste**
- ☐ **bathing suit** [if the hotel has a pool]
- ☐ **emergency medications** [possibly including antacid, aspirin, and cough drops]

FOR YOUR REFERENCE:

Many of our authors and advertisers use terms common in the field of comics collecting which may not be known to a general audience. For everyone's convenience, we list some of the most common terms here:

BLB Big Little Book
Baxter paper Paper of much higher quality than the newsprint customarily used in comics. The term is sometimes used generically.
Big Little Books Small, square books with cardboard covers, also published under such names as Better Little Books. Their time of widest circulation was the '40s.
book/s Comic book/s. Often used in casual conversation
CBG *The Comics Buyer's Guide*
cel The original art for an animated cartoon, it is a painting done directly on celluloid (hence the name).
Code The Comics Code.
Comics Code The rules and regulations of the Comics Magazine Association of America, formed in the mid-'50s to censor comics before publication.
con Convention.
convention When used by a fan, denotes gathering of comics or science-fiction fans to buy and sell, meet professionals in the field, attend panels, and generally indulge in their hobby.
direct distribution A system of comic-book and book distribution in which comics, specialty, and similar shops receive comics to sell without going through the more customary newsstand distribution system. Even publishers selling via newsstands have put some titles solely into direct-distribution channels.
Golden Age Indicates the first era of comic-book production — the '30s and '40s.
grading Determining condition, usually using Overstreet's *Guide*, when comics are involved.
Mando paper High-grade paper, not quite of the quality or whiteness of Baxter paper, but still of better grade than newsprint.
minicon A small convention, sometimes one that lasts part of a day.

(Continued on Page 38)

Collecting Convention Sketches

I've collected many sketches by comics artists over the years and have seen lines of people eagerly waiting for them at artists' tables at cons. I've also seen things these people have done which have caused artists to shake their heads and wish they were back in their private studios, far away from madmen masquerading as fans. For everyone's sanity, consider these suggestions when asking for a sketch:

• Yes, the sketch will cost money! Last year, I watched a couple of kids ask one professional for a drawing of Superman. He started to draw but, when he was halfway through, one of the kids suddenly asked, "Do you charge for these?" When he answered yes, the kids sheepishly apologized and left.

While it was easy to excuse these two because of their age, many older fans do the same thing. In fact, it may be one reason some artists have decided to quit doing convention sketches. An artist puts hard work into each drawing, whether it's for a comic book or a fan. To assume he or she is doing it for free is silly.

How *much* will a sketch cost? That depends on the artist. Some ask for at least $20 *per figure*.

• Have a reference handy. A lot of people assume every comic-book artist automatically knows *every* comic book character that ever was. *Wrong!* There is no reason in the world for an artist to know offhand what a character looks like, if he's never had to draw it. Provide a character guide (possibly an inexpensive issue you've purchased in the dealer's room). Even if you're asking for a sketch of a character the artist has drawn for 10 years, a good reference helps.

• Most convention sketches will not be inked. A sketch is a quick, undetailed drawing. Most artists at conventions spend a lot more time than that definition indicates, but not all of them ink their work.

Having a drawing inked usually costs more, but it's worth it. It looks better and spares you the trauma of coming home to discover that your kid brother has obliterated your George Perez original with an eraser. At some conventions, if the artist doing the sketch doesn't have ink, there may be other artists or professional inkers who do. You can sometimes get interesting combinations that way.

• Don't go overboard on detail. Always remember that when you ask for a sketch, you're commissioning the *artist's* interpretation of a character, not yours. Don't hover over the artist, demanding every line meet your specifications.

• Find out how the artist feels about conversation. Some find it distracting and prefer that you pay for your sketch, move on, and come back later for it. This can also depend on the artist's mood.

No, you don't have to limit yourself to established characters. This drawing of Kim Metzger's creation, Maxima, was done by Joe Staton at the Michiana Con in Spring 1983.

• Ask, don't demand. Artists have a right to choose what they will and will not do. Some of them prefer not to draw certain characters. Some simply don't do sketches at conventions. If an artist turns down a request for a sketch, take it politely. It's as much the artist's choice as it is yours.

• Ask the artist for permission, if you are going to publish his work, even in a fanzine. Artists get a *lot* more money doing art for magazines than they do for fan sketches. To take that sketch and run off 100 copies is unfair. It is also a violation of the artist's copyright; mere physical ownership of a drawing does *not* confer the right to reproduce it without payment. If you print an artist's sketch without permission, you may be billed at professional rates for having done so. Artists often don't request more than a copy of the magazine when it comes out, but you *must* ask.

• Respect an artist's privacy. There's only one place fans should ever ask for a sketch, and that's at an artist's table. They should *not* do it while the artist is in a restaurant eating a meal; they should *not* find out where artists' rooms are and camp out there hoping to catch them as they come and go; and they certainly shouldn't corner them in restrooms.

• Don't ignore fan artists. Just because someone hasn't had his work published by one of the major companies doesn't mean it's poor work. There are many talented artists sketching at conventions who haven't been "discovered" yet. You can never tell where the next Byrne or Perez will come from. (And an unknown artist will usually charge less for a sketch.) — *By Kim Metzger, sketch collector and CC Staff Editor.*

(From Page 37)

origin Start, beginning — used especially to refer to stories in which the creation of a hero is given in some detail.

original/s Original art, as created by the artist, for comic strips, printed illustrations, etc.

Overstreet/Overstreet prices/Overstreet Guide All these terms refer to Robert M. Overstreet's annual *The Comic Book Price Guide* and the prices therein. "20% off Overstreet" in an ad refers to a comic book's price as being 20% less than its value as listed in the *Guide*.

pre-Code A comic book published before the advent of the Comics Magazine Association of America's Comics Code — that is, before October 1954.

pulp/s Pulp-paper-printed adventure fiction magazines, mostly those printed during the '20s, '30s, and '40s.

SAE/SASE/sae/sase Self-Addressed, Stamped Envelope. Used in ads ("Send SASE."), it means you should include an envelope addressed to yourself and with sufficient postage to insure delivery. If you are corresponding between countries, use an international reply coupon.

SF/sf Science fiction.

SOTI *Seduction of the Innocent*.

Seduction of the Innocent A would-be expose of comic books. Published in 1954, this book (by Fredric Wertham) helped to focus national attention on sex and violence in pre-Code comics and led to censorship of comics.

Silver Age A period of comic-book production of slightly less (nostalgic?) luster than the Golden Age. Usually said to have begun with the publication of the first Flash revival, in *Showcase* #4 (Sept.-Oct. 1956).

splash panel A large panel which functions as a title page on a comic-book story.

sub Subscription.

underground/s/underground comix Comic books done outside the traditional marketing and distribution systems. Originally an offshoot of "hippie" and similar movements of the '60s, replete with drug and sex references. Currently, fewer are devoted to such topics.

Fredric Wertham Author of *Seduction of the Innocent*.

At conventions you'll find tomorrow's stars, selling their works today!

A convention is not the best place for pets.

Top Titles of the Fall

This list shows the top 10 titles for each month of the fall, as indicated by dealers' orders from Capital City Distribution, Inc., in Madison, Wis. While it is an indication of how well the titles sold in comics shops, other distributors' figures may differ:

September

Secret Wars #9	*Alpha Flight* #18
Kitty Pryde and Wolverine #3	*New Mutants Annual* #1
X-Men #189	*New Teen Titans* #5
New Mutants #23	*Fantastic Four* #174
Tales of the Teen Titans #50	*Amazing Spider-Man* #260

October

Secret Wars #10	*New Teen Titans* #6
X-Men #190	*Tales of the Teen Titans* #51
Kitty Pryde and Wolverine #4	*Marvel Team-Up* #150
New Mutants #24	*Thor* #352
Alpha Flight #19	*Amazing Spider-Man* #261

November

Secret Wars #11	*Alpha Flight* #20
X-Men #191	*New Teen Titans* #7
Who's Who #1	*Tales of the Teen Titans* #52
Kitty Pryde and Wolverine #5	*Thor* #353
New Mutants #25	*Peter Parker* #100

December

Secret Wars #12	*Who's Who* #2
Crisis on Infinite Earths #1	*Alpha Flight* #21
Web of Spider-Man #1	*New Mutants* #26
X-Men #192	*New Teen Titans* #7
Kitty Pryde and Wolverine #6	*Tales of the Teen Titans* #53

Today's Comics Publishers

Aardvark-Vanaheim, Inc.
(519) 576-0610
P.O. Box 1674, Station "C"
Kitchener, Ont. N2G 4R2
Canada

Americomics
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Box 1216
Longwood, Fla. 32750

Archie Productions, Inc.
(914) 381-5155
325 Fayette Ave.
Mamaroneck, N.Y. 10543

Comico
1547 DeKalb St.
Norristown, Pa. 19401

DC Comics Inc.
(212) 484-2800
666 Fifth Ave.
New York, N.Y. 10103

Eclipse Enterprises
(212) 667-1924
81 Delaware St.
Staten Island, N.Y. 10304

Fantagraphics Books
(818) 706-7606
707 Camino Manzanas
Thousand Oaks, Calif. 91360

First Comics, Inc.
(312) 864-5330
1014 Davis St.
Evanston, Ill. 60201

Kitchen Sink Press/Comix
(414) 295-6922
No. 2 Swamp Rd.
Princeton, Wis. 54968

Marvel Comics Group
(212) 696-0808
387 Park Ave. S.
New York, N.Y. 10016

Renegade Press
4201 W. Alameda #20
Burbank, Calif. 91505

WaRP Graphics
5 Reno Rd.
Poughkeepsie, N.Y. 12603

CONVENTION SURVIVAL KIT

Setting priorities is the most fundamental rule of getting the most for your collection out of a con, and you need to start thinking about this weeks before the con.

First, *how much will it cost you to attend the con*? A really big con, with carloads of guests, can be exciting, but such events usually charge higher admission prices. What will your travel and lodging expenses be? You might prefer to attend a closer, less expensive con than a distant con with a stellar cast of pro guests. If the big, star-studded con is just what you're looking for, prepare to shell out extra money to get in.

Next, list what you want most: a sketch by the guest artist, odd-ball titles your local dealer hardly ever stocks, the last, elusive issue that will complete a treasured set. Then estimate how much it will take to buy these things. *Be realistic.* If you have been seeking *Sugar and Spike* #6 for three years, don't expect to get it for half the price you'll find in Overstreet's *Guide*. Compare the cost of the "must-have"s with how much money you'll have.

Make a second list of the "maybe"s: lower-priority items you will go after with that left-over cash or what you can look for, if you cannot find everything on your "must" list. This could include material you feel is priced too high on today's market, but which you'd buy if the price were right. Also, if you have some comics in a bit lower condition than you'd like and hope to find higher-grade copies, they should go here.

Finally, make a slush list. This could include all manner of stuff you'd like to have but aren't eager about, as well as items you will only buy if you can get a real "sweetheart" deal. When you finish the last list, you'll have three lists which make a "map" of what you hope to accomplish, and you'll know how much money you'll have at the con to go with it.

Go through all pricing lists you can find to see how realistic your cost estimates are. Some comics you might once have considered unreachable may pleasantly surprise you. You may make changes in the priority of some items.

At last comes the big day — the con itself! *Look around before spending.* Some material will be readily available from a multitude of dealers. Compare prices before buying. On common comics, recent back-issues, and titles that have recently become "hot," pay particular attention to relative prices. It is here where the widest price differences may be found. On the other hand, if you spy that *Sugar and Spike* #6, you'd best grab it! It may well be the only one there.

Observe how a dealer does business. Does he actually have his selling price marked, or does he mark the price too high and then offer a "deal"? Knowing which could save you time and money. Some high prices may be due to a rising market — some high prices may simply be too high. If he offers you a discount, are you happy with the final price?

You may find collectors who have taken tables to dispose of some duplicates and extras. Such collectors may offer the best deal. They will be looking to get more than what dealers will pay and will settle for less than retail. But by the same token, you should make sure the comic is what it is supposed to be before making the purchase. If the centerfold turns out to be missing, it may be impossible to find the collector to get an adjustment.

How about grading? Some folks grade differently from others. If the condition of a book is important to you, make sure your "fine" is the same physical condition as the seller's "fine." A mistake can mean quite a bit of money. On older, worn comics, steer clear of dealers who mark everything at Overstreet's "mint." A "good" comic book is worth only one-sixth what a "mint" copy is. Ask that expensive issues be taken out of their bags: Sometimes a backing board can conceal defects. Naturally, on an expensive issue, the dealer may want to hold it himself, simply displaying the pages for you. This is for your protection as well as his, for if you crease or bend an expensive item, you may reasonably be expected to buy it or make up in cash for the defect you've created.

If you have merchandise to trade, try to make it part of a cash transaction. Pick out a number of comics the dealer has that you need, then ask how much he'll allow on yours for trade-in. You'll almost always get a better deal this way, especially if you are forking over a sizable hunk of cash with your trade-in. (Even with desirable comics, a bit of cash can smooth the flow of commerce.)

If you have a mound of comics you want to sell, pick a time your target dealer isn't covered with fans. The dealer has invested a good bit of money to attend a con, so his first concern will be to make back his table fee, gas, lodging, and so forth. After he's made his expenses back, he may be more open to buying more comics. On the other hand, if you only have one or two highly desirable comics, offer them first thing. A dealer may offer you top price, confident that he can re-sell the books immediately for a quick profit at the con itself. Don't offer your comics to the other collectors who have come in the door. This practice, called "pinhooking," is frowned on. Dealers and others who have paid for the privilege of selling deserve that consideration. If you had paid for a table, you'd expect the same.

The last couple hours of a con are the time to hunt for bargains. A dealer who hasn't done too well may be ready to deal — some of them may actually need gas money to get home! It will pay you, if you have any money left, to cruise for specials. A collector who only wants to move out his duplicates and extras will be very eager to sell; he may not want to take *anything* home. This is also the best time to buy bags, backing boards, and boxes. Supplies are bulky, and the dealer can always order more, so you may be able to get some last-minute specials on goods you'll need for general use.

By the time the con is over you should go home exhausted, happy, and satisfied that you've received the most for your money. — *By comic-book dealer D.W. Howard.*

CO-STARRING THE CATWOMAN

BATMAN
The Vengeance Squad
IT... IT'S...
CATWOMAN!
AND I MIGHT HAVE KNOWN IT WOULD BE YOU, YOU VAIN,
AFTER OUR LAST ENCOUNTER, YOU KNOW WHAT I CAN DO — SO I ADVISE YOU TO LISTEN TO MY NEXT WORDS VERY CAREFULLY...
AND THE WORDS HANG IN THE AIR LIKE A NOOSE.
DOUG MOENCH WRITER
KLEIN HOBERG & KLEY HEBRES ARTISTS
BEN ODA LETTERER
ADRIENNE ROY COLORIST
LEN WEIN EDITOR
© 1984 DC Comics, Inc.

By Bill Kropfhauser

I've always liked comics characters to be visual. A character with a great power or an uncommon origin is fine, but if that character conjures up a larger-than-life image, that character is mine for life! It explains my passion for characters like The Flash, Bulletman, Captain America, and The Batman — particularly The Batman.

I've also had a weakness for female characters who were strong, and not in the physical sense. I lean towards fictional females who are independent and quick-witted — survivors with inner strength and a touch of audacity. Look at a list of my picks for the best female character in comics and you'll see why: P'Gell, the Golden Age Black Cat, Wonder Woman, and The Catwoman — especially The Catwoman.

Imagine my reaction when two of my favorites appear together, as Batman and Catwoman often did: It was comics heaven.

The Catwoman was created in 1940 by author Bill Finger for the inaugural issue of *Batman Comics*, Batman's spin-off title from *Detective*. In that tale, she was simply "The Cat," an international burglar and thief who had wangled her way aboard Martha Travers' pleasure yacht to steal the dowager's emerald necklace during a floating society costume ball. At that time, Catwoman was one of a long line

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of fiction's glamorous women who doubled as burglars.

Catwoman was in cahoots with Mrs. Travers' unsavory nephew, Danny, and they were romancing each other in hope of getting the necklace and then leaving the other in the lurch. Then, as in the future, Catwoman would habitually be a poor judge of character.

Catwoman was disguised as the elderly and lame Mrs. Peggs, and she did a good enough job to fool even the "world's greatest detective." She was finally caught when Batman yelled "fire" to try to "smoke out" the crook and saw lame old Mrs. Peggs speeding away.

Wiping off her makeup, Batman looked into the face of a beautiful young woman (at least Finger said she was beautiful; that wasn't artist Bob Kane's forte, and it was a little hard to tell). Selina Kyle shook back her black, wavy hair, flared her dark green eyes menacingly and stood before him with hands defiantly placed on hips, and Batman's jaw dropped. Later, he surreptitiously let her get away and, while Robin looked on with digust, it was obvious that Batman was smitten. So, too, was editor Whitney Ellsworth, because she returned in issue #2.

The first tale was only an indication of the relationship that would emerge between Batman, Catwoman, and the reader. It did establish several key elements of the future series: Catwoman's independence, her survivor luck, and her mastery of disguise, all creating an aura of mystery on an equal footing with Batman's. It also established the attraction Batman felt for her, getting as close to a relationship of sustained but denied sexual tension between them as was possible in comic books of the '40s. Batman was engaged to Julie Madison at the time, but Finger quickly dumped her. This was the real thing, and, if Catwoman didn't know it yet, Finger and Batman did.

She returned three months later in the middle of one of the most bizarre Batman stories ever written, again by Finger. The Joker was recovering from a knife wound suffered in *Batman* #1. Batman, still in his lawless days, planned to snatch The Joker from the hospital and take him to a famous brain specialist for a quick spot of brain surgery to cure The Joker's madness.

The only trouble was The Joker's gang beat Batman to the snatch.

Catwoman was outside the hospital, watching in disguise — a disguise which Batman immediately saw through. Batman captured her and offered to release her in exchange for The Joker's whereabouts. He set out to find The Joker and left Robin to follow Catwoman.

Selina had set up shop in millionaire

BOY, HE'S CUT COLDER THAN A DEAD MACKEREL!
BATMAN! I WAS SUPPOSED TO GIVE DENNY HALF OF THE JEWELS! WHY DON'T YOU COME IN AS A PARTNER WITH ME? YOU AND I TOGETHER!
YOU AND I KING AND QUEEN OF CRIME! WE'D MAKE A GREAT TEAM! WISH YOU AS MY PARTNER ME!
SORRY, YOUR PROPOSITION TEMPTS ME. BUT WE WORK ON DIFFERENT SIDES OF THE LAW! LET'S GO!
WITH THE JEWELS GIVEN TO MRS TRAVERS AND HER NEPHEW LOCKED IN HIS CABIN - THE BATMAN AND ROBIN ARE HOME BOUND - WITH THE CAT!
WELL, WE'RE HOME! THERE'S THE WHARF NOW!
WHY DIDN'T YOU LEAVE ME BEHIND ON THE YACHT INSTEAD OF TAKING ME TO THE POLICE YOURSELF?
I'VE GOT MY REASONS!
SUDDENLY THE CAT LEAPS TO HER FEET AND-
WATCH HER - SHE'S JUMPED OVERBOARD!
FANCY THAT!
IS ROBIN MAKES READY TO JUMP AFTER HER CAT, THE BATMAN CLUMSILY BUMPS INTO HIM! -
HEY!
OOPS! SORRY ROBIN!
BY THE TIME THEY RECOVER, THE CAT HAS GOOD HER ESCAPE!
TOO LATE SHE'S GONE! AND SAY I'LL BET YOU BUMPED INTO ME ON PURPOSE - THAT'S WHY YOU TOOK HER ALONG WITH US - SO SHE MIGHT TRY A BREAK!
WHY, REGINN, MY BOY, WHAT EVER GAVE YOU SUCH AN IDEA? HMM - NICE NIGHT, ISN'T IT?
- LOVELY GIRL! - WHAT EYES! SAY - MUSTN'T FORGET I'VE GOT A GIRL NAMED JULIET - OR WELL - SHE STILL HAD LOVELY EYES! - MAYBE I'LL BUMP INTO HER AGAIN SOMETIME!
HMMM...
SO MANY OF OUR READERS HAVE WRITTEN US NICE LETTERS THAT WE HAVE DECIDED TO SHOW OUR APPRECIATION - THEREFORE ON THE BACK COVER OF THIS MAGAZINE YOU WILL FIND A FULL-PAGE AUTOGRAPHED PICTURE, SUITABLE FOR FRAMING, OF BOTH BATMAN AND ROBIN THE BOY WONDER...
AND THIS IS OUR WAY OF SAYING THANKS...
Bob Kane

© 1940 Detective Comics, Inc.

The conclusion to the first Catwoman story appeared in ***Batman*** *#1. The entire issue was reprinted in DC's* ***Famous First Edition*** *#5, which is available from some back-issue dealers for around $2.*

E. S. Arthur's castle, where she was seducing him for the famous Pharoah gems. But when she arrived, Arthur was dead and grinning The Joker's trademark death grin. The Joker hadn't found the gems and confronted Selina, thinking she had them. At that moment, Robin decided to enter the picture. Unfortunately, he wasn't a match for The Joker.

The Catwoman intervened and offered to trade the gems for Robin's life.

Batman entered the fray, but The Joker escaped and set fire to the place. Flinging Robin over one shoulder and Selina over the other, Batman ascended the ladder of the waiting Batplane. Selina had other ideas and escaped by executing a perfect dive into a nearby river.

THEN, AS BATMAN ALERTS THE POLICE FORCE TO THE IMPENDING DANGER...
AND DON'T UNDERESTIMATE HER, JUST BECAUSE SHE'S A WOMAN! SHE'S QUICK, SMART--AND HAS A BAG OF TRICKS ALL HER OWN!
FOR THOSE OF YOU WHO'VE NEVER ENCOUNTERED THE CATWOMAN, THIS IS WHAT SHE LOOKS LIKE IN ACTION...
CATWOMAN
© 1954 National Periodical Publications

This illustration and the ones on Page 43 are taken from Michael Fleischer's definitive book ***The Encyclopedia of Comic Book Heroes, Vol. 1: Batman*** *(New York: Collier Books, 1976).*

This story added an important facet to Catwoman's character: her reverence for life. Catwoman ignored laws and morality in her quest for riches and adventure, but she had the guts to revere life and the brains to do her adventuring without endangering people. Her willingness to bargain for Robin's life even though he'd probably arrest her proved she wasn't all bad. It gave her an added dimension and it gave the love-hate affair with Batman more of a chance.

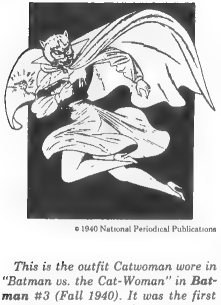
The story also showed signs of what was to be the affair's major point of interest: the game between Batman and Catwoman. Their adversarial relationship became a game to them, though not to Robin or Commissioner Gordon. It was hide-and-seek on a grand scale, a think-and-out-think contest that pulled them together as their roles pushed them apart.

We were beginning to suspect the chemistry between these two when Bill Finger wrote her third appearance in *Batman* #3. There she showed just how much of a spitfire she was, when she tried to attack a crook who had double-crossed her; he nearly succeeded in killing her, until Batman saved the day.

In that same story, she first realized Batman's attraction for her and used it to escape, by planting a steamy kiss on him to distract him, then shoving him into Robin and getting away. Yet, in the same story, she and we discovered that the attraction between them was not just a one-way street. While Batman was mooning over her in the Batmobile, she was in her getaway car wishing that it was a moonlit drive with Batman beside her.

These were all the elements that made a simple hero versus villainess series something special. Batman and Catwoman were drawn to each other and they knew it. They were also reluctant to succumb to the truth. He was torn between his vow to the law and her lawless, exciting presence; she wanted both him and her independent life-style and felt she couldn't have both. So they played at who could go the longest without giving in to emotions, and the game became enough to satisfy them and the readers.

Or would have been, had the formula not been tampered with. Different writers and editors would play around with Finger's winning combination, and it wouldn't always work. Catwoman was still Catwoman, even if she didn't



© 1940 National Periodical Publications

This is the outfit Catwoman wore in "Batman vs. the Cat-Woman" in ***Batman*** *#3 (Fall 1940). It was the first time she had worn a real cat costume.*

always act that way: dark and mysterious with the looks of an angel and the heart of a rogue. She was still worth collecting, at least for me, but it was often based on the strength of her potential.

Considering the mistakes made in subsequent appearances, what could have been is truly saddening. "Your Face Is Your Fortune" (*Batman* #15) turned her into a soap opera ingenue, executing a blubbering reform after falling for Bruce Wayne.

"The Duped Domestics" (*Batman* #22) forgot that Batman and Catwoman were in love. "Nine Lives Has The Catwoman" (*Batman* #35) turned her into a vicious, evil shrew. In "A Christmas Tale" (*Batman* #39), the author caught Catwoman's character and messed up Batman's, having him reject the game they played. And in "The Black Cat Crimes" (*Detective* #122), they grafted her onto one of The Joker's old schticks, by having her seemingly drive off an embankment to her death, which of course it wasn't. They were a mixed lot — and all stories that could have been saved with a little more attention to using a winning formula.

Not that they all varied. A few, like "Fashions in Crime" (*Batman* #47) were highly reminiscent of the early days of criminal hide-and-seek with a dash of sexual tension thrown in. Of course, Bill Finger's authorship of the story may have had something to do with it. But, wouldn't you know it, just when she was returning to her roots, DC had to go and mess it up.

One of the staples of DC comics over the years has been the "secret origin." It exists to this day. Rather than repeat a character's origin, as Marvel did, DC would add to it, with mixed results. Sometimes it was an improvement; sometimes it was just excess baggage. Sometimes it totally obliterated a character's history and motivations, and that was what happend in "The Secret Life of The Catwoman" (*Batman* #62).

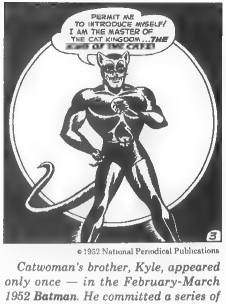
Catwoman had been hired by Mr. X to help his mob plan burglaries, because he didn't want to be connected with a murder and she always stole without killing. During one such robbery, she rescued Batman from possible death under a cascade of falling bricks but was hit by one of the bricks.

When she woke up, everything accomplished over 12 years was destroyed. It turned out she'd been an amnesiac for 15 years and, though she really was Selina Kyle, she was also an airline stewardess who had walked away from a crash with a concussion. Furthermore, her entire career, including her criminal skills, her courage, and her deviousness were due to her head injury. She fell into Batman's arms and tearfully repented, sobbing that she couldn't stand the thought of her previous lawless days.

Unfortunately for her, Commissioner Gordon wanted her to go under cover as Catwoman to nab Mr. X, as Gordon was too incompetent to catch Mr. X himself. Unfortunately, because the knock on the head had taken away any and all courage, audacity, and personality from her while giving her morals, she got herself, Batman, and Robin captured. It was the Dynamic Duo who saved the day and allowed her to settle down to a quiet life running her father's pet shop.

As a story, it was no better or worse than any of the conservative morality plays DC published during that period of the early '50s. But it effectively destroyed Catwoman, because it took away just what made her interesting. The Catwoman wasn't appealing because of her gimmicky name and outre costume. It was the alluring rogue who interested the readers. Without that, there was no reason to bring her back. DC, though, had to be shown this fact the hard way, as the new, respectable Catwoman returned twice more.

The first time involved the inevitable criminal-mimicking-the-style-of-the-reformed-villain plot, and Batman openly wondered in *Batman* #65 whether Selina had un-retired. For a time, Selina believed it herself. Fearing for her own sanity and being a woman of action, in spite of the role being forced upon her, she donned her costume and



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Catwoman's brother, Kyle, appeared only once — in the February-March 1952 ***Batman****. He committed a series of cat-related crimes before surrendering.*

found out she was being set up by crime czar "Whale" Morton. So she set Morton up, luring him and the Dynamic Duo into each other's hands while pretending to have reverted to her bad side. In spite of Selina's early weepiness, it turned into a fairly effective tale.

The second story of The Catwoman's new-found honesty involved the appearance of Selina's previously unmentioned brother, Karl, who followed in the family tradition, becoming The King of the Cats. The World's Greatest Detective, his judgment perhaps clouded by jealousy, assumed Selina's ill-masked feelings for King were romantic and not familial.

Throughout most of the story Selina was a woman of few actions and many tear-stained words. Still, near the end of the story, she lept into a tiger cage in which Batman was trapped and distracted it until he could rope it. It was a nice gesture to The Catwoman of the past, but too little too late to save the story in *Batman* #69.

Detective #203 reversed the trend, treating her new origin as a trauma-induced bad dream without saying so in so many words. That story, reprinted in *80-Page Giant* #5, featured The Catwoman of old, plotting crimes on a grand scale, battling Batman in a give-and-take game of wits, and even allowing her feelings to slip once. Batman, unfortunately, came off like an old sob-sister, whining about how he couldn't believe she had turned her back on honesty. He didn't fool me, though; he loved every minute of it.

The Catwoman of old appeared two more times in a nine-month span, in *Batman* #84, a delicious plot to smuggle

diamonds by entering a beauty contest and then faking her own death, and in *Detective* #211, a swipe of "The Most Dangerous Game," in which Catwoman hunted Batman and Robin at the behest of her dangerous partner, John Jarrow, obviously because they'd have a better chance with her than with him. Naturally she threw the contest at vital points.

After that she was swept out with most of Batman's history around 1954, when Batman stories took on a science-fiction motif that grew to outrageous proportions before it died in 1964. The next time anyone would see a new story with "The Empress of the Underworld" was in 1966, when Gardner Fox brought her back in *Batman* #197.

That isn't to say she wasn't active during the intervening time. At the point of her departure from the chronicles, 1954, The Catwoman's life split into two remarkably different chapters with some threads running common to both. This was due to the famous DC Comics split of its publishing history into Earth-1 and Earth-2.

The "twin Earths" plotline was a way of explaining why (1) DC had characters with the same name who didn't look alike, such as The Flash of the '40s and the current Flash, and (2) Superman and company hadn't aged a day in 18 years.

Simply put, there were two types of stories in DC's history: Those published prior to an arbitrary date (approximately 1956), which happened on Earth-2 and those published after the date, which happened on Earth-1. Some events occurred on both Earths to the same characters, but years apart. As such, much of Catwoman's Earth-2 history happened to the Earth-1 model as well, but at different times.

The point to all this was that after 1956 there were two Batmen and two Catwomen, and their four lives took some diverging paths.

On Earth-2, The Catwoman tired of being on the run and its inherent loneliness and ultimate prison sentence. She no longer got a thrill from crime, but she had no incentive to reform. Shortly, an incentive would come along, in the form of her greatest adversary and denied lover, The Batman.

The Batman was suffering at the hands of The Scarecrow, who had exposed him to a drug that would bring his innermost fear to the surface: The fear of losing loved ones. The drug made Batman hallucinate that his friends would disappear before his eyes and prevented him from sensing them. With all his friends gone, he turned to the one friend who was enemy enough to remain visible.

This tale also characterized Batman as a man whose drive had metamorphosed from the need for vengeance to the need to fulfill an unquestioned duty, a motivation that was in keeping with The Batman of the '50s while letting him show more emotion than was ever allowed in that era's tales.

Additionally, it revealed The Catwoman's true origin, while putting to rest the travesty portrayed in *Batman* #62.

Prior to *Batman* #1, Selina Kyle had been a burglar for two years. Before that, she'd been the abused young wife of a wealthy man. Tiring of the continued pain and humiliation, which probably bred her self-reliant, independent nature that Batman and I love so much, she struck back by leaving him and burglarizing his office in one night.

The burglary gave her the revenge she sought, but the danger and excitement connected with the burglary and the tension of possible jail hanging over her gave her a different need — a lust for risk and adventure, which crime seemed to satisfy.

At that moment, having their souls bared to each other and seeing the similar circumstances which had given rise to their second identities, Batman and Catwoman admitted the love for each other that they had known secretly all along.

The Scarecrow was caught, Selina served the rest of her sentence, and (when she was released) she and Bruce Wayne were married.

The tale went 29 years without being told, until Alan Brennert wrote it for *Brave & The Bold* #197, though the Bruce Wayne/Selina Kyle marriage had been first revealed by Paul Levitz a few years earlier, when he told the history of Bruce and Selina Wayne's only child, Helena.

Selina Kyle had given up crime for domestic life, though it was never stated that she gave up being The Catwoman. Perhaps she helped her husband out an undocumented time or two. Most of her time was spent raising her daughter and living the life of a society matron — until a two-bit hood named Silky Cernak tracked her down in *DC Superstars* #17.

Silky had been a member of Catwoman's gang when she reformed, and he felt she had turned him in. Now he intended to blackmail her by using a photo of her accidentally causing the death of a policeman.

Personally, I believe the picture to have been a phony, because Catwoman was always careful not to cause fatal injuries. She didn't think to check its authenticity — unfortunately for her.

The burglary she was blackmailed into performing was interrupted by The Batman, and an errant shot struck The Catwoman. Selina Kyle died that night, and with her died The Batman, who gave up his career in a fit of grief. But a new career was born from the ashes of those two careers for Helena Wayne, who combined the skills of both her parents to hunt down her mother's killer as The Huntress.

While all of this was happening on Earth-2, the Earth-1 Catwoman remained basically the same, though her costumes seemed to change practically from appearance to appearance. Her return in *Batman* #197 was based on a her attempts to ease Batgirl out of what she thought to be Batgirl's position as Batman's latest love interest. While author Fox remembered that The Catwoman was deeply in love with Batman, her attempts on Batgirl's life showed he had forgotten her reverence for life. Mistakes in characterization were a problem that would often recur.

Whereas some appearances (such as

Brave & The Bold #131, *Batman Family* #17, *Lois Lane* #70-71, and *World's Finest* #169) would show her cunning and forget her charity, others (like *Batman* #210) would remember those traits and misplace her love for Batman. Always one element of the formula would be missing, and it would always interfere with the story.

By *Batman* #305, Selina Kyle had reached roughly the same point her counterpart had reached in 1954. She was lonely and on the edge of bitterness, tired of running from the police and from love. However, since she felt Batman would not have her, she turned to another man she seemed to have feelings for: Bruce Wayne.

Perhaps she did know. She gave no evidence of being in on the secret, so Batman felt it safe to indulge himself as Bruce. But did he really fool her? There lies the point of speculation, given Catwoman's history of intelligence, wiliness, and acting ability. Perhaps she did know and just wasn't telling.

It was not the first time the Earth-1 Catwoman had thought to reform, but this was the first attempt that lasted more than one issue. It was an honest attempt, with Selina functioning as Bruce Wayne's love interest and personal reclamation project (which she bristled at) and little else in the chronicles. At first, Bruce seemed suspicious, which seemed appropriate, given her history. Later he warmed up to her, but could never seem to make the total commitment his Earth-2 counterpart made. Selina sensed this and they parted in *Batman* #326.

Her life on the right side of the law continued, even if her life with her love didn't. Needing excitement in her life, but not wishing to prove her detractors correct, she started preventing crimes, rather than committing them. Her life at that point had the same derring-do as before, but in a more socially acceptable form. It even inspired a short-lived backup series in *Batman* which, given proper time to develop, could have been a perfect haven for suspenseful or humorous eight-page stories. They weren't given that time.

Since then, The Catwoman has been victim (to a crazed professor believing he and she were descendants of Egyptian royalty) and villain (in another "revenge against my beau's current flame" plot, this time aimed at photographer Vicki Vale, of Earth-1). Both stories were totally out of character for Catwoman and naturally ineffective.

AND, JUST BEFORE DAWN IN CRIME ALLEY, IT IS TRUE...
MORE TRUE THAN JULIA OR ANYONE ELSE COULD POSSIBLY KNOW.
HE LOVED HER.
END
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Illustrations on Pages 40, 44, and 45 appeared in ***Batman*** *#382 (April 1985). In the story, Selina Kyle fell from an airplane in flight, saving passengers, crew, and Batman from a live grenade. Most fans feel she will return.*

What lies ahead for The Catwoman is a mystery. She has been supplanted in Bruce Wayne's life and refuses to return to life as a villain. DC will not give her a series of her own, yet she is much too rich a creation to be allowed to just fade into the oblivion of characters with no place in the mythos.

Perhaps the character will go into enforced hibernation, much the way she did between 1954 and 1966, until another writer or editor looks up her old stories and notices the imposing appeal of the game of wits and the magnetic attraction between The Batman and The Catwoman.

If it must be, I can wait.

So can The Catwoman, because she is eternal.

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*-features a Catwoman imposter

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We will always lend a friendly and outgoing ear to your concerns and suggestions, and welcome them to better the service for all members. That's because we consider the members of our service as "family" rather than just customers, and that extra touch goes a long way!

What can you expect in terms of your responsibilities?:

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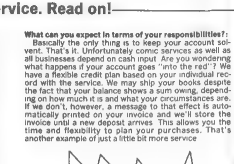

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_____Alpha Flight
_____Alien Legion***
_____Atari Force
_____Arak Son of Thunder
_____Aren
_____Avengers
_____Batman
_____Batman & The Outsiders (High Quality)
_____Barren Earth
_____Blue Devil
_____Captain America
_____Cloak & Dagger
_____Conan
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_____Dazzler
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_____DC Comics Presents
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_____Deadman
_____Defenders
_____Detective Comics
_____Dr. Strange
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_____Fantastic Four
_____Firestorm
_____Flash
_____Gargoyle
_____Genesis (Amethyst)
_____G.I. Combat
_____G.I. Joe
_____Green Lanterns
_____Grow the Wanderer
_____Hex
_____Hulk
_____Infinity Inc.***
_____Iron Man
_____Jonn Son of Saturn
_____Justice League
_____Jonny Thunder
_____King Conan
_____Kull
_____LEGION OF SUPER HEROES HIGH QUALITY***
_____Legion of Super Heroes
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_____Marvel Superheroes. The Secret Wars (mini-series)
_____Marvel Tales
_____The Thing
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_____Sword of the Atom Special
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_____Thor
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_____Transformer
_____"X"
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_____What If
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_____Archie's Pals 'n' Gals
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_____Betty and Me
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_____Jughead
_____Katy Keene (New Series)
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_____Thunder Agents (Deluxe)
_____Valentino (Renegade)
_____Zot (Eclipse)
_____American Flagg (First)
_____E-Man (First)
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SECTION 5: BRITISH/EAGLE COMICS

_____2000 A.D. Weekly
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_____Starburst
_____2000 A.D. Monthly
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SECTION 6: COMICS DIGESTS

_____All DC Digests
_____All Archie Digests
_____Archie Where R U? Digest
_____Archie Comics Digest
_____Best of DC Digest
_____Archie Double Digest
_____Betty/Veronica Comics Digest
_____Jokebook Comics Digest
_____Jughead Jones Digest
_____Jughead With Archie Digest
_____Laugh Comics Digest
_____Little Archie Digest

SECTION 7: ALTERNATIVE COMICS, FANZINES & MAGAZINES

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_____Amazing Heroes (Fantagraphics)
_____Analog (sf)
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_____Cerebus Jam
_____Cerebusfortnight (Swm)
_____Cinelex (Iten)
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SAME BAT-TIME, SAME BAT-CHANNEL

By Carl Cafarelli

Batman: To comics fans and collectors, he is the dark avenger of evil, a weird figure of the night properly referred to as *The* Batman. However, to the larger world outside of fandom, the image of the Caped Crusader was formed, not by Neal Adams or Marshall Rogers, but by a highly successful 1966 television comedy-adventure program.

To hard-core Batman fans, the TV show was anathema: silly where it should have been spectacular, campy where it should have been captivating, and spotlighting a hero whom *Newsweek* described as "bungling, awkward, even stupid. Corseted in baggy tights with blue satin jockey shorts, he bears only mocking resemblance to the comic-book prototype."

Nevertheless, TV's Batman remains the only Batman that many people know, and no mere mention of Silver St. Cloud or The Joker's homicidal tendencies is likely to change that in the near future.

Like it or not, the Caped Crusader's cathode-ray caricature looms large in the legend of The Batman. If we're going to attempt a summation of Batman's career, we're going to have to consider how the TV show interpreted (or reinterpreted) our hero and how the comic books were later affected by that interpretation.

For our purposes, the story begins in 1964, 25 years after The Batman's first appearance. Julie Schwartz assumed editorship of both *Batman* and *Detective Comics* and began what was referred to as the "New Look" Batman. This New Look was designed to streamline and modernize Batman, scuttling the weak science-fantasy settings and lackluster art that had plagued the character for the past few years. The intent of the New Look was to make Batman a tad more realistic and down-to-earth, and the result was about two years of solid, entertaining Batman stories — one of the finest, most fondly remembered periods in the character's illustrious history.

As legend has it, one of these New Look issues of *Batman* somehow caught the attention of a TV producer named William Dozier. The issue in question was *Batman* #171, cover-featuring the return of that plundering Prince of Puzzlers, The Riddler. Dozier reportedly thought the book quite a howl, and something in the enterprising producer's mind clicked.

At the time, America was in the midst of a pop art revolution/fad (take your pick), and much had been written on the subject of camp humor, which deals with anything that's so bad it's good. In Dozier's view, that description summed up Batman and Robin perfectly. Dozier shelved his plans for a Green Hornet series (which eventually made it to the screen in Batman's wake) and set to work on his plans for the Dynamic Duo. ABC, the network that aired *Batman*, might have initially preferred a straight, action-adventure treatment of the character, but Dozier insisted that the whole project's chances of success hinged upon a camp approach. Dozier's viewpoint prevailed, and camp was in.

Batman the television program made its debut at 7:30 p.m. on Jan. 12, 1966. Dozier and head writer Lorenzo Semple Jr. designed the show as a colorful pop-art explosion, an elaborate parody of its comic-book roots. Taking advantage of its twice-a-week time slot, the show ended each Wednesday night with a cliffhanger (effectively parodying old movie serials as well as comic books), with Thursday night's installment resolving the good guys' predicament and showing how justice again triumphed over evil.

Batman and Robin, as portrayed by Adam West and Burt Ward respectively, came across as four-cornered, overgrown Boy Scouts, gaudy goody-two-shoes with a penchant for funny clothes and corny sayings. The camp silliness of the whole affair soon caught on, and *Batman* was a ratings winner.

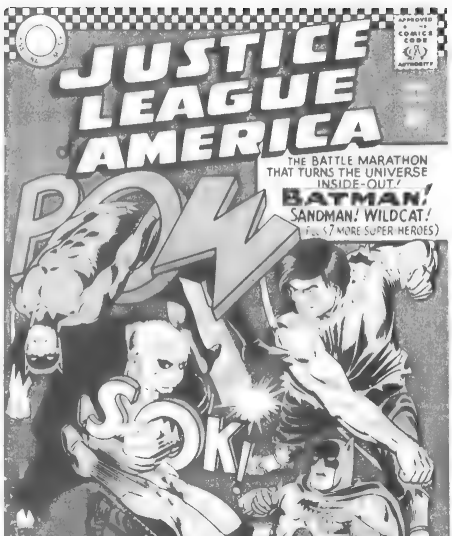
Fans of the comic book Batman were furious; their heroes were being ridiculed on national TV twice a week. Fight-scenes on the show were punctuated with large BIFFs, POWs and ZONKs superimposed on the screen to simulate comic-book sound effects. When Batman and Robin were needed, Bruce Wayne and Dick Grayson would

slide down the Batpoles in stately Wayne Manor and emerge in the Batcave below, miraculously changed into their costumes. This was, perhaps, the TV show's most annoying affectation; even today, when I discuss Batman with trivia buffs who aren't familiar with comics, the question is inevitably asked: "How *did* they change their clothes while sliding down those Batpoles, anyway?"

It seemed that the TV show provided no end of irritation for fans of the "real" Batman. Looking at the program objectively, however, one discovers that it was a well-produced, sometimes genuinely funny satire. Like all jokes that are so bad they're good, camp humor wore thin upon repeated exposure, but it was amusing for a while.

Although the Batman mythos was used as the vehicle for blunt parody, many of the details were almost painstakingly exact. Commissioner Gordon came across as much more constipated and flat than his cartoon counterpart, but the casting of certain villains was delicious; in particular, Burgess Meredith and Frank Gorshin were letter-perfect in their respective roles as The Penguin and The Riddler, and Cesar Romero's Joker was likewise a fair recreation of how the Clown Prince of Crime was then being portrayed in the comics. The show burdened the Dynamic Duo with an overabundance of unnecessary Batgadgets and related paraphernalia (a Batcomputer, a Batgas spray can, the infamous Batthermal underwear, etc.), but comic-book accessories like the Batmobile, Batarang, and Batsignal were reproduced faithfully.

Someone involved with the production of the TV show obviously researched the character, as elements of both the New Look comics and the mid-'50s Batman popped up frequently in the program. Many new super-villains were created for the show (King Tut, The Bookworm, Egghead, and others), but quite a few old Batman villains were revived from the comics: The Joker, The Penguin, The Riddler, The Catwoman (who had not appeared in a new adventure since the '50s), False Face, Eivol Ekdal, and Mr. Freeze (originally called Mr. Zero in the comics). In spite of (or because of?) its camp approach, the Batman TV series may have been the most faithful adaptation of a comic book super-hero ever to hit the home screen. Certainly, it was more faithful than *The Adventures of Superman*,


JUSTICE LEAGUE AMERICA
APPROVED BY COMICS CODE AUTHORITY
THE BATTLE MARATHON THAT TURNS THE UNIVERSE INSIDE-OUT!
BATMAN! SANDMAN! WILDCAT! (+ 7 MORE SUPER HEROES)
POW!
SOK!
VS. SOLOMON GRUNDY! BLOCKBUSTER! ANTI-MATTER MAN! (TOO OVERWHELMING TO BE SHOWN ON THIS COVER!)
BEAUMONT GIELLA
© 1966 National Periodical Publications, Inc.

Eventually, the campy use of pop sound effects, begun on the television show, spread to other DC comic books. Batman and corny lettering dominated the cover of ***Justice League of America*** *#46 (August 1966).*

The Incredible Hulk, *The Amazing Spider-Man*, or *Wonder Woman*, but it was all so *demeaning*—

With the phenomenal success of the TV show, it was inevitable that some camp influence would appear in the comic books as well. Fan cartoonist Fred Hembeck once noted that the excellence of the New Look Batman ended the night the TV show premiered, and his statement was pretty accurate. By 1966, the New Look had already gained an increasing sense of flippancy, as Robin's wisecracking banter became more prevalent (a scene in *Batman* #178 had Robin, seconds away from drowning, thinking to himself, "Haven't . . . even . . . breath . . . left . . . for . . . a . . . wise . . . crack . . ."). Fight scenes were also becoming more flamboyant, as Batman and Robin were able to battle armies of hoods and emerge unscathed (as in *Batman* #180, the otherwise-excellent "Death Knocks Three Times"). Whereas the earliest stages of the New Look concentrated more on the villainy of down-to-earth gangsters and crime cartels like Hydra (*Batman* #167), costumed super-criminals like the Grasshopper Gang, The

Bouncer, and Death-Man, plus the ubiquitous Joker, Penguin, and Riddler, made their presence felt before the TV show took hold.

Although all of these events foreshadowed the effect of the TV show, it is within the realm of possibility that DC Comics had another influence in mind: Marvel Comics, whose popularity was skyrocketing with its own formula of wisecracking super-heroes, spectacular fight scenes, and colorful criminals.

Though the TV show did eventually exert its influence, the result was more subdued than one might have feared. Still under Julie Schwartz's guidance, the Batman comic books never quite succumbed to the unrestrained silliness of their video counterpart, preferring to leave high-camp heroism to *The Mighty Crusaders* and Gold Key's *The Owl*. At first, the TV influence was minimal; the stories were pretty much the same as before, with the addition of a few extra BONKs and ZAPs and a slight change in the Boy Wonder's speech pattern. This was a minor but annoying item: drawing on the comic-book convention of exclamations like "Great Krypton!" "Suffering Sappho!" and The Legion of Super-Heroes' immortal "Popping Planets!" the TV show came up with a new series of epithets for Robin to cry out at appropriate moments. The idea was that, if the Dynamic Duo found themselves in a smoke-filled room, Robin would say "Holy smoke!" If Batman and the Catwoman became overly familiar with one another, Robin would exclaim, "Holy mush!" Got it?

The introduction of these expletives into the comics was particularly irritating. Otherwise fine stories like "Batman's Baffling Turnabout!" (*Batman* #183) and "Hate of the Hooded Hangman!" (*Detective Comics* #355) were marred by the occasional "Holy TNT!" or "Holy hydrogen peroxide!" The appearance of these unnecessary exclamations on the covers of various issues frequently destroyed any possibility of dramatic tension.

(Continued on Page 52)

TV BAT-FACTS

Facts and figures about the ***Batman*** *TV show are available in several reference works. Two of the handiest are* ***The Complete Directory to Prime Time TV Shows*** *by Tim Brooks and Earle Marsh (Ballantine Books paperback) and* ***Television Drama Series Programming: A Comprehensive Chronicle*** *by Larry James Gianakos (The Scarecrow Press, Inc. hardcover series). In the Gianakos volumes for 1959-1975 and 1980-1982 there are extensive entries for the* ***Batman*** *series, including the titles of for the episodes involved in all 67 stories. (In the first two seasons, the stories had more than one part, with rhyming titles for each chapter. The first two episodes of the series, for example, were "Hey Diddle Riddle" and "Smack in the Middle" and featured The Riddler.) For information on purchasing the Gianakos books, send a self-addressed, stamped envelope to The Scarecrow Press, Inc., P.O. Box 656, Metuchen, N.J. 08840 and ask for the current price.*

Cast:

Bruce Wayne/Batman	Adam West
Dick Grayson/Robin	Burt Ward
Barbara Gordon/Batgirl	Yvonne Craig
Aunt Harriet Cooper	Madge Blake
Commissioner Gordon	Neil Hamilton
Chief O'Hara	Stafford Repp
Alfred Pennyworth	Alan Napier
The Riddler	Frank Gorshin/John Astin
The Penguin	Burgess Meredith
The Joker	Cesar Romero
False-Face	Malachi Throne
The Catwoman	Julie Newmar/Eartha Kitt
King Tut	Victor Buono
Egghead	Vincent Price

These are roughs for the Batman mini-series to be done by Frank Miller. Shown are his Batman and Robin — and a view of Bruce Wayne at 49.

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BATMAN'S LAST STAND!

Frank Miller, whose work is widely collected in the comics field today, has signed a contract with DC Comics. Perhaps best known to collectors for his work on Marvel's *Daredevil*, he also created DC's *Ronin* mini-series (1983-1984). The new contract with DC is for a *Batman* graphic novel mini-series which he describes as "an improved *Ronin*" in format.

Miller said, "Though the details aren't firmed up yet, the format we're discussing for the series makes the graphic novel idea affordable and expands what can be done with it."

Called *Dark Knight*, the series of three or four chapters (of one issue each) will depict Batman's last stand. The story takes place 10 years after Batman has retired and is nearing 50. Circumstances in Gotham City combine with his personal life to put Bruce Wayne back into action for one last adventure.

The series introduces a new Robin ("She's not what you'd expect," said Miller) and involves several classic Batman villains (including Two-Face and The Joker) and updated and computerized Batman paraphernalia.

Miller said it offers him the chance to "continue the learning process begun with *Ronin*" and "gives me the opportunity to approach Batman in a way I feel is really fresh without interfering with the continuity of the regular books. In the process, I can return Batman to the kind of stature he had before, return to him the mythic quality."

DC Vice President/Executive Editor Dick Giordano said, "*Dark Knight* is a particularly exciting project for us. Frank really knows how to make this book work. He gives us a Batman like we've never seen before, and he does it with very dramatic artwork. This will be Frank Miller's finest work yet."

The Batman series will be written, pencilled, and inked by Miller: colored by Lynn Varley; and edited by Giordano.

SAME BAT-TIME
(From Page 50)

The TV show had a few positive effects on the comics. Batman's faithful butler Alfred had been killed off in the early stages of the New Look in a well-intentioned and admirably executed bid to generate some excitement in the strip: However, Alfred was featured prominently in the TV series, forcing the comics to revive this key figure in the Batman legend. As noted before, the TV show rescued The Catwoman from comic-book limbo and revived Mr. Zero under his new name (Robin commented on the Frozen Felon's name-change: "Mr. Freeze! That sounds like a campy name dreamed up for a villain in a television program!" — *Detective Comics* #373).

In addition to all of this, the popularity of the TV show generated a remarkable jump in comic-book sales, as *Batman's* sales figure topped the one million mark for the only time in its history.

But at what a cost! Even if the comics never quite reached the TV show's depths of absurdity, Batman and Robin were still buried under a growing pile of excess Batbaggage (Bat-freeze pills, the Batbook of crime), and the overall effect was far short of what the World's Greatest Detective deserved. Costumed villains overran the books, and the occasional non-costumed criminal was usually a boob of the first order, the sort of ineffectual adversary that George Reeves tangled with on *The Adventures of Superman*.

There were a few good stories published in this period ("The Million Dollar Debut of Batgirl!" was a fine debut in *Detective* #359), but the series as a whole became bland at best and just plain bad at worst.

The depths were finally hit in *Batman* #188 with "The Eraser Who Tried to Rub Out Batman!" a ludicrous tale of a figure from Bruce Wayne's past who helped criminals commit perfect crimes by erasing all clues at the scene of the crime — with his pencil eraser headgear! Holy bottom-of-the-barrel!

By this time, the bat-backlash was setting in. There were complaints about the camp tone of the Caped Crusaders' exploits and about Batman's domination of The Justice League of America. Although the TV show was still fairly popular at the time, the editorial decision was made to excise camp elements from *Batman* and *Detective Comics*.

The break from the TV show was accomplished with "The Round-Robin Death Threats" in *Detective* #366-367, a nifty two-parter accurately trumpeted as "a Batman thriller in the 'grand old' tradition!"

Subsequent stories varied from serious to (only slightly) silly, but the death of the batfad and the cancellation of the TV show also spelled an end to high sales figures. DC Comics went through a change in management, and Batman struggled through the end of the '60s. The TV show had damaged his credibility badly, and only the return of a "creature of the night" motif in the early '70s salvaged the character's dignity. Even today, however, the Caped Crusader's sales fall far short of what one might expect for such a famous character.

The success of the TV show was such that the video image of Batman is difficult, perhaps impossible, to separate from the comic-book hero that spawned it. Batman deserves the respect of the general public; maybe the upcoming Batman feature film will help in that regard.

Meanwhile, we Batman fans can still enjoy our favorite super-hero's adventures and maybe learn to make the most of the TV show's legacy. I still find the "Holy jet-stream!" lines obnoxious, but Police Chief O'Hara, a creation of the TV show, put in a nice appearance in Steve Englehart's celebrated Batman serial a few years back. Doug Moench's writing on *Batman* and *Detective* bears a superficial resemblance to the TV-show format, as he presents a series of two-part adventures with different Special Guest Villains.

The Batman legend grows.

And, personally, I rather hope the new movie makes use of "The Batman Theme," for old time's sake.

PAPER DRIVES, CRUSADING MOTHERS, AND LITTLE BROTHERS

WHY SOME COMIC BOOKS ARE RARE

By Lawrence Watt-Evans

If you collect comic books — which you presumably do, if you're reading this — then you've almost certainly come across mention of "rare" comics. Perhaps you've noticed the listings in Overstreet's *Comic Book Price Guide* that say "scarce," "rare," "very rare," "only eight copies known to exist," or whatever. Perhaps you've heard a dealer insisting that he can't take less for an old comic because it's a really rare, hard-to-find book. Perhaps you've seen catalogues that cite rare or scarce issues. And you may have wondered, "How did these things get to be so rare?"

It's a good question, too; after all, comic books sell tens of thousands of copies at the very least, even now. In earlier times they regularly sold in the hundreds of thousands or even millions. Lev Gleason's *Crime Does Not Pay*, at its peak around 1950, boasted on the cover that it had a circulation of 6,000,000 readers; why, then, are there so few of those 6,000,000 left of each issue?

Action Comics #1 presumably sold around a quarter-million copies. I don't have exact figures and have never seen any, but that was about what a comic book in those pre-television days could be expected to sell, and *Action* #1 was a successful issue.

Why, then, are there so few copies left that one would cost you several thousand dollars — if you could find it?

There are any number of reasons, actually. Let's consider a few.

First, not all of a comic book's print run actually reached buyers; some copies weren't put on the stands because the store or newsstand didn't have room, and of those that were displayed, not all sold. Unsold copies, displayed or not, were returned to the publisher in almost all cases prior to the invention of the comics shop and direct-sale market. These returned copies were usually destroyed; a few publishers would sometimes repackage them as annuals or giveaways, but usually unsold comic books were just pulped.

Right off, therefore, we're considering not the number of copies *printed*, but the number *sold*, which was usually far lower. Sales could range from 95% of the print run down to zero, or close to it. (I'm ignoring warehousing. Some publishers, Dell in particular, preferred to hang onto old comics instead of pulping them, and these warehouse lots continue to turn up.)

If a comic book sold really, really badly, for some reason, then naturally it'll be less common now than one that sold well. For example, the later 3-D comics, when the initial novelty had worn off, had sales as low as 5% of the print-run — disastrously bad sales, which is why the fad died out so abruptly at the end of 1953.

However, to return to an earlier example, *Action* #1 sold quite well, but you won't find a copy in every shop. Let's continue looking for the reason.

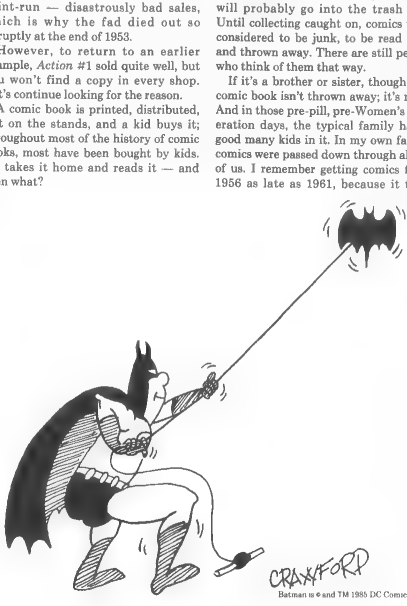
A comic book is printed, distributed, put on the stands, and a kid buys it; throughout most of the history of comic books, most have been bought by kids. He takes it home and reads it — and then what?

Chances are he throws it away. After all, it only cost a dime, and even in 1939 a dime wasn't all that very much. A Saturday matinee cost a dime, and when it was over you didn't have anything to show for it; why should a comic book be any different?

Let us suppose, however, that our typical buyer doesn't throw the comic away — he likes this one, or he's naturally conservative that way. Instead, he leaves it around the house or apartment somewhere — on his bureau or the living-room couch. Someone else finds it.

If it's his father or mother, the comic will probably go into the trash can. Until collecting caught on, comics were considered to be junk, to be read once and thrown away. There are still people who think of them that way.

If it's a brother or sister, though, the comic book isn't thrown away; it's read. And in those pre-pill, pre-Women's Liberation days, the typical family had a good many kids in it. In my own family comics were passed down through all six of us. I remember getting comics from 1956 as late as 1961, because it took



Batman is © and TM 1985 DC Comics, Inc

them that long to filter down — and I was only the fourth of the six.

Or perhaps friends drop by, and the comic is traded away. In any case, if it's not thrown out, the chances are that it will be read not by one person, but by three or four or even a dozen. Before universal television, reading was a lot more popular, and comics were just about the favorite reading matter for most kids.

So what difference does it make if a comic was handed down like this? Comic books, gentle reader, wear out. Oh, this may be hard to believe for those of you who buy your glossy new Marvels each week, read them once, carefully, and then bag them and stash them, but comic books *do* wear out if read over and over and over again by kids who really don't care about how they handle the thing. Spines rolled back, pages dog-eared, covers scribbled on — who cares? It's just a comic book.

Even without any real abuse, comics were printed on cheap paper, with cheap ink and cheap staples for binding. They tore easily. They acquired creases and folds and wrinkles. And they really did just plain wear out, the pages coming loose from the spine, the edges fraying, the colors fading under sweaty little thumbs. In my mother's attic for many years was a box of comics that had been handed down through all six of us. When I began serious collecting I looked through that box; three-fourths of the comics there no longer had all their pages, and virtually none had covers. Conditions in attics are not ideal for storage; the issues were brown and brittle, as well. And all six of us had been taught, from an early age, to respect *any* sort of reading matter and treat it kindly; there were no scribblings on any of those comics, no intentional destruction at all just heavy wear.

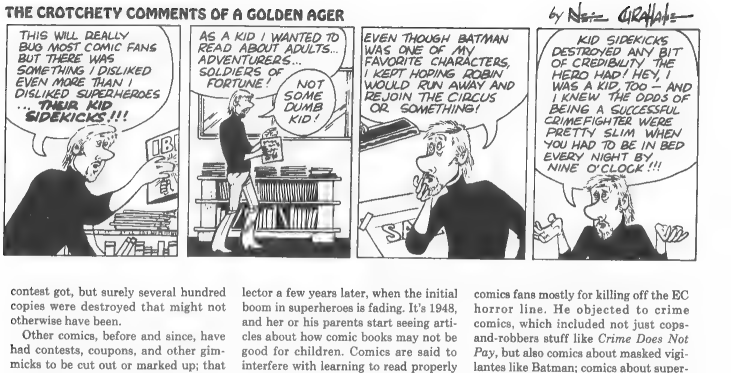
But let us suppose that a fair percentage of the people buying comics back when took care of their purchases and, out of sibling spite or other reasons, stashed them safely away under beds or in closets. Let us further assume that the parents of these paragons didn't object to "trash" of this sort and throw them all out.

My parents objected to trash, but they objected to violating my privacy and property rights even more and never threw my comics out. But comics left unclaimed in the more public parts of the house might wind up at the church rummage sale.

Let us get a bit more specific and suppose we're looking at a kid born in, say, 1930 who bought *Action* #1 new off the stands for a dime and thrilled to the adventures of Superman and Chuck Dawson and the rest.

That first issue of *Action*, as it happens, contained a story printed in black and white, for the reader to color in. Furthermore, a prize was offered for the best coloring job mailed to the offices of National Periodical Publications (which is now DC Comics).

I have no idea how many entries that


THE CROTCHETY COMMENTS OF A GOLDEN AGER
by Nestor CRATHAM
THIS WILL REALLY BUG MOST COMIC FANS BUT THERE WAS SOMETHING I DISLIKED EVEN MORE THAN I DISLIKED SUPERHEROES ... THEIR KID SIDEKICKS!!!
AS A KID I WANTED TO READ ABOUT ADULTS... ADVENTURERS... SOLDIERS OF FORTUNE!
NOT SOME DUMB KID!
EVEN THOUGH BATMAN WAS ONE OF MY FAVORITE CHARACTERS, I KEPT HOPING ROBIN WOULD RUN AWAY AND REJOIN THE CIRCUS OR SOMETHING!
KID SIDEKICKS DESTROYED ANY BIT OF CREDIBILITY THE HERO HAD! HEY, I WAS A KID TOO — AND I KNEW THE ODDS OF BEING A SUCCESSFUL CRIMEFIGHTER WERE PRETTY SLIM WHEN YOU HAD TO BE IN BED EVERY NIGHT BY NINE O'CLOCK!!!

contest got, but surely several hundred copies were destroyed that might not otherwise have been.

Other comics, before and since, have had contests, coupons, and other gimmicks to be cut out or marked up; that must have hurt the survival rate.

But our buyer doesn't like coloring and doesn't mess up his copy. Instead, he stashes it away. The years pass, and Pearl Harbor is bombed by the Japanese; the comics are filled with Nazi spies and saboteurs, with patriotic exhortations on the covers. In 1942 there's a neighborhood paper drive, collecting scrap to save on paper production; you need paper to fight a war in this day of memos and written orders. What patriotic kid could refuse to give up at least *some* of his or her comic collection? Probably the ones most likely to go would be the oldest, the ones already read the most often — such as *Action* #1. After all, it's just a 10¢ comic book; there are hundreds of them.

In the spring of 1943 there's another paper drive, and, after all, the set isn't complete any more, and our collector is 13, beginning to outgrow such childish things as collecting comic books. The rest of the batch goes.

If paper drives didn't get them, they might be given away to younger kids, who then spilled chocolate ice cream on them and threw them away afterwards — after all, *they* hadn't paid anything for them.

If the comics weren't given away when the owner was 13, then they might have been when he was 16 or 18, going off to college or joining the army or getting married and moving into a home of his or her own. Spring cleaning might get some; others wouldn't be thought worth moving to a new location.

Let's consider another, younger collector a few years later, when the initial boom in superheroes is fading. It's 1948, and her or his parents start seeing articles about how comic books may not be good for children. Comics are said to interfere with learning to read properly or take the place of *worthwhile* reading or perhaps encourage vigilantism. There's always the classic legend of the kid who wrapped a towel around his neck, thought he was Superman, and jumped out a third-floor window. (Incidentally, I have no idea whether such an incident even happened, but thousands of parents *believed* it had, which is what mattered.) The parents worry; they aren't happy about that stack of comics little Robin has upstairs.

Years pass, and other articles appear, accusing comics of ever-worse affronts — such as "For the Kiddies to Read" in *Reader's Digest*. Comic books are, in fact, getting less and less like what parents would like them to be. Superman may have seemed strange and a little silly, and not the floppy-bunny sort of stuff parents would like their kids to read — but The Crypt-Keeper is something else entirely, several steps beyond Superman in objectionableness. In 1954 *Seduction of the Innocent* by Dr. Fredric Wertham, appears, blaming juvenile delinquency on comic books. Even if Robin's parents don't actually read it, they hear about it.

Sooner or later, the comics collection goes — perhaps with some excuse, such as punishment for some minor offense. "I told you not to go in Mrs. Miller's garden; now I'm going to throw out all those disgusting comic books. Maybe that will teach you to behave."

Remember, Dr. Wertham didn't just object to horror comics — in fact, they weren't even his primary target, although he's now remembered by comics fans mostly for killing off the EC horror line. He objected to crime comics, which included not just cops-and-robbers stuff like *Crime Does Not Pay*, but also comics about masked vigilantes like Batman; comics about supernatural criminals like vampires; comics about gunslinging criminals in the Old West; *any* sort of comic that included *any* sort of criminal.

That doesn't leave much.

People talk about comic-book burnings in the '50s, and there were a few, just as there are rock-music burnings today, but they probably didn't put much of a dent in the supply of old comics. Almost certainly, a greater threat to their survival came from parents who weren't outraged enough to attend burnings but who were sufficiently worried by all the fuss to dispose of little Robin's comics on the slightest pretext.

In some areas there were more paper drives during the Korean War, and that destroyed more comic books. Comic books, remember, were junk; the only thing less valuable than last year's comic book was last week's newspaper.

Out of a print-run of half a million on a typical comic of 1940, then, perhaps 400,000 sold, and the other 100,000 were pulped. Out of those 400,000, about 200,000 were read once or twice and then thrown away. Of the 200,000 survivors, 100,000 might have been passed on through so many kids, and read so much, that they fell apart and were thrown away or now exist only as tattered pages lining trunks. Another 50,000 went in paper drives. Of the remaining 50,000, some 40,000 were thrown out by kids "outgrowing" comics or by parents who thought their kids had outgrown comics when they went off to college or to war. Of the last

10,000, many were destroyed by worried parents during the censorship fuss in the '50s; other comics were chewed up by pets, shredded by baby brothers, or fell heir to any number of household mishaps, from a spilled drink to a major fire. After all that — and with clipped coupons, contests entered, and covers doodled on — is it any wonder there aren't enough copies of *Superman* #1 to supply one to everyone who wants one?

In the early '60s, Marvel superheroes and their frequent use of continued stories helped to establish large-scale collecting. A Marvel fan needed to have all the back issues to check with to find out who *this* villain was and where Spidey got *that* gadget. Comics from 1963 on got saved in ever-increasing numbers, even as total sales for the industry decreased. Comics prices began to rise, and young kids found it harder to get interested in comics when every issue they picked up was the middle of an ongoing story.

By the mid-'60s virtually every American household had television to provide entertainment. The worries of the '50s were forgotten by most parents, permissiveness was "in," and *Esquire* ran articles about Marvel, making comics collecting more acceptable, so fewer collections were trashed or yard-saled. Back-issue trading and collecting developed, and old comics ceased to be junk, so that it may be hard for modern young collectors, as they carry their carefully-selected mint copies home from the comic shop to be read once and then bagged, to realize just how casually millions upon millions of comic books were destroyed.

SPECIAL CASES

There are some comics that have special reasons for being rare or scarce, quite aside from the usual attrition that overtakes most old comics.

Some comics received faulty or erratic distribution from a variety of causes. Many times the reason for such problems isn't known any more, but in some cases it's recorded. EC and some of the other horror publishers had comics returned, unsold and even unopened, in large numbers during the censorship fuss of the mid-'50s. Some wholesalers reportedly took umbrage at a gag editorial in EC's *Mad* #5, for example, and refused to stock it. *Mad* and EC were popular enough that these comics aren't rare today — but they're harder to find than they might otherwise have been, and there may be cases where poor distribution resulted in genuine scarcity.

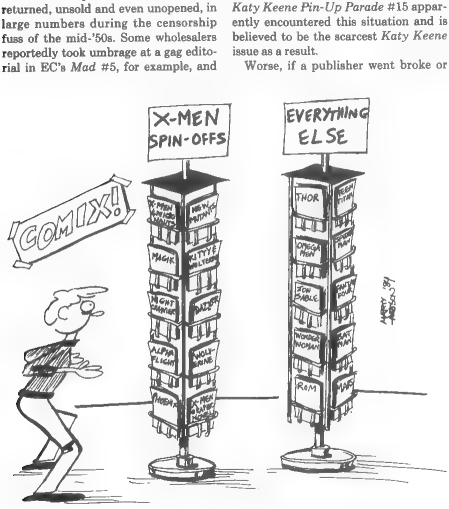
Sometimes, when a publisher knew that an issue was to be the last of a given title, less effort than usual was made to see that it actually reached the stands; *Katy Keene Pin-Up Parade* #15 apparently encountered this situation and is believed to be the scarcest *Katy Keene* issue as a result.

Worse, if a publisher went broke or closed down while an issue was being distributed, retailers might refuse it, fearing they would be unable to return unsold copies for a refund. *Fatman, the Human Flying Saucer* #3 may have been affected by this sort of a situation — but it isn't really rare today, simply not quite as common as the first two issues. Plenty of copies got out despite Lightning Comics' shutting down.

Some comics weren't distributed through regular channels at all; *Boy Explorers* #2, for example, was apparently printed in small numbers (and in a small size) only because Harvey Comics didn't want to return money sent by subscribers in response to ads in the first issue. That first issue had sold poorly, and a second newsstand issue was therefore not forthcoming — but, rather than refund subscription money, Harvey printed up a special #1 and sent it out. Naturally, since almost all comics at the time were sold from newsstands, this means few copies of *Boy Explorers* #2 were printed and mailed. However, since it was obviously something out of the ordinary and therefore worth saving, its survival rate was probably higher than for most comics, and it's not certain just how rare it actually is. It's not easily found, however,

EC's Picto-Fiction magazine, *Shock Illustrated* #3, is another sort of undistributed issue; EC was tottering on the verge of bankruptcy at the time this issue went to press, depending on a large payment due from its distributor, Leader News, to pay the printer's bill for the 200,000 copies being made.

Leader News went bankrupt, and 200,000 copies, still unfolded, unstapled, and uncut, were pulped; a couple of hundred were taken as a sample and then stapled by hand at the EC offices.



These were then given out as souvenirs to the EC staff, the impression being that the company was doomed — which it wasn't, since *Mad* saved it. The leftovers were sold to fans at 50¢ apiece, either in person at the EC offices or by mail. Reports differ as to whether any ever reached a newsstand.

Out of those 100 or 200 copies, though, almost all probably survive, since everyone who acquired one knew it was a special issue. Still, it's not a common item.

Sometimes a publisher would print up a few advance copies of an issue, and then decide not to publish it after all, so that only those few advance copies in the publisher's files exist; this apparently happened with some giveaways, possibly including *Weekly Comics Magazine* and some of the various versions of the Catechetical Guild comics of the '50s.

Giveaways in general are often hard to find.

Giveaways are free, which means the recipient is more likely to simply throw them away. He hasn't paid anything, so he isn't losing anything, whereas ordinary comics over the years required an investment of a nickel, a dime, or more.

Giveaways are also distributed in various ways, and some of those ways don't actually spread very many of them around. Some may only be given away in a single time and place, while others may be in hundreds of thousands of cereal boxes over a span of months. Nobody seems quite sure how some were distributed, if they ever were. For example, only one copy of *The K.O. Punch*, prepared by EC for Columbia University and dealing with venereal disease, is known to survive. If others were ever distributed, the circumstances seem to have been forgotten.

Some local comics were produced by obscure publishers who then quickly went broke. *The Nightingale*, from Once-A-Time Press, appears to be an example of this. Nobody seems to know how many were printed or sold, but it wouldn't appear to have been a very large number.

In one case, a good many were sold, and saved — but then bought back by the publisher! *Archie Comics Annual* #1 ran a notice on the inside front cover saying that it might be a worthwhile item to hang onto. Sure enough, shortly thereafter, there was an offer in the regular Archie comics to buy back copies of the Annual at $1 each. It had cost 25¢ new. Why the publisher did this is a mystery, as far as I've been able to determine; perhaps it was an experiment to see whether people actually read the inside cover or whether kids kept comics or threw them away.

The result is that copies of that Annual are now fairly hard to come by, now.

One more special case is when a comic is printed in an unusual size. The early issues of *New Fun Comics* and *Jumbo Comics* were larger than the regular newsstand comics we're all familiar with, and this made them harder to store — which may be why most of them are scarce. More recently, *Wham-O Giant Comics*, a truly immense one-shot produced by the makers of Frisbees and other toys and sold through toy stores, has suffered from both its odd size and its unusual distribution. It's not really rare, since few people who bought it had the heart to throw away something that big, but it's not common.

Small comics have also suffered. For example, Harvey did a series of "pocket-size" comics in the '40s. These don't seem to have survived in significant numbers and included *Spitfire, Pocket Comics*, and a few issues of such regular titles as *Speed Comics*.

Finally, sometimes there are comics that seem to be impossible to find for no known reason. *Mask Comics* #2 is said to have sold over a million copies on the stands, yet the first printing is now listed as "scarce" in Overstreet's *Price Guide*. If anyone knows why, I haven't heard it!

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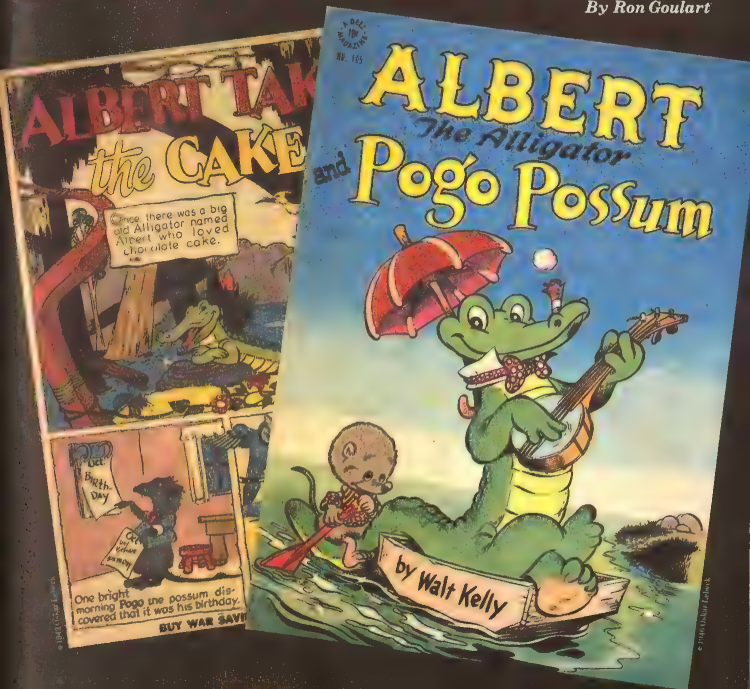
Funnies in the 40's

Part 2: FUNNY BUSINESS

By Ron Goulart


ALBERT
The Alligator
and
Pogo Possum
by Walt Kelly
Once there was a big old Alligator named Albert who loved chocolate cake.
One bright morning Pogo the possum discovered that it was his birthday.
BUY WAR SAVI

The world in the '40s was not an especially cheerful place, suffering as it did from war, famine, and the other blights the Four Horsemen were noted for. Despite this, or perhaps because of it, humor flourished during the decade — in the movies, on radio, and in the funny papers. In fact, two of the best humor strips of the entire century (in the opinion of historians if not the average reader) were born in these years.

This time we'll be taking a look at both of them, as well as several other strips that tried, with varying degrees of success, to amuse the jittery newspaper readers of 40 and more years ago.

In the spring of 1942, just a few months after the United States entered World War II, *Barnaby* began appearing in the liberal New York tabloid *PM*. One of the best-drawn and best-written strips of the decade, it was cooked up by a man who had little interest in or liking for comics. Crockett Johnson, who'd begun life some 36 years earlier as David Johnson Leisk, was the creator of the strip. He later explained that his prime motivation was a desire to find something that would guarantee him a steady income. Before he sold *Barnaby*, a task which took two years, he'd earned a less-than-handsome living doing department-store advertising art and then cartoons for magazines like *Collier's*.

In a little more than a year after its modest debut, *Barnaby* was in syndication with a growing list of major newspapers, had been reprinted in a handsome hardcover book, and was being raved about by such mainstream periodicals as *Time*, *Newsweek*, and *Life*, which called it "a breath of cool, sweet air."

Furthermore, a raft of influential intellectuals had fallen under the strip's spell and made the fact public. Dorothy Parker called it "the most important addition to American arts and letters in Lord knows how many years." Robert Nathan, Rockwell Kent, Louis Untermeyer, Norman Corwin, and William Rose Benet were all equally enthusiastic. W.C. Fields was quoted as saying, "Barnaby is a whiz."

The strip that generated all this excited response was unlike anything that had ever popped up on comic pages. Johnson's drawing style, inspired by the simple and effective work of men like Gluyas Williams, accomplished a great deal with just outline and flat blacks. There was no noodling, feathering, or shading to be seen, and Johnson relied almost entirely on medium and long shots. Everything — people, animals, trees, buildings, automobiles — was drawn flat and dimensionless. He achieved a feeling of perspective the same way a paper cutout diorama does.

Although some historians have characterized Johnson's drawing as static and lacking in action, it was not so. He often used chases, slapstick struggles, and other devices assimilated from the movie comedies he was fond of. He was also very good at suggesting character and attitude, conveying anguish, frustration, self-importance, etc. with a few deft lines. A typographer on the side, Johnson set his dialogue in a distinctive, lower-case, sans-serif type. This may've

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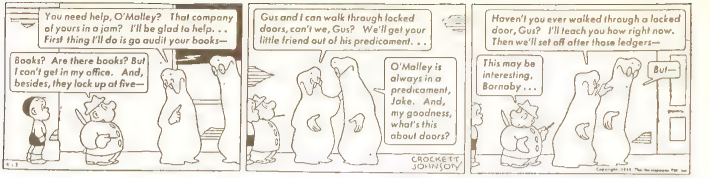

You need help, O'Malley? That company of yours in a jam? I'll be glad to help. . . First thing I'll do is go audit your books—
Books? Are there books? But I can't get in my office. And, besides, they lock up at five—
Gus and I can walk through locked doors, can't we, Gus? We'll get your little friend out of his predicament. . .
O'Malley is always in a predicament, Jake. And, my goodness, what's this about doors?
CROCKETT JOHNSON
Haven't you ever walked through a locked door, Gus? I'll teach you how right now. Then we'll set off after those ledgers—
This may be interesting, Barnaby . . .
But—

saved a little time, but his main reason was a desire to fit more copy into his balloons. He often used a hundred or more words in a daily. (The average in most of today's humor strips is in the neighborhood of 25.)

The co-stars of the strip were Barnaby (a bright and articulate preschooler), and Mr. O'Malley (his windy and not completely effectual Fairy Godfather). O'Malley, a child-size, pudgy fellow in an overcoat that allowed his pink wings to flap freely, used a Havana cigar as a magic wand and never encountered a problem, large or small, he wasn't ready to tackle — or at least discuss, sometimes at great length, tackling. O'Malley, saving his magical powers for a last resort, was a great one for drawing up complicated plans and intricate charts. He was also fond of polls and telephone surveys. In other words, he was a pixie who believed in blending ancient sorceries with the latest public relations techniques.

Mr. O'Malley showed up on the strip's second day, after Barnaby, inspired by a fairy tale his mother read him, wished for a fairy godmother. Instead he got Jackeen J. O'Malley, who came flying in the open bedroom window, made a less-than-perfect landing, and bent his stogie. "Cushlamochree! Broke my magic wand! . . . Lucky Boy! Your wish is granted! I'm your Fairy Godfather."

The boy's initial comment was a simple, awed, "Gosh!"

O'Malley went on to assure him, "Yes, m'boy, your troubles are over. O'Malley is on the job." Introductions over, he promised to return and flew out the window. This dramatic exit was spoiled some by the fact that he crashed in the shrubs below.

Barnaby's parents rushed up to see what was going on. He attempted to explain his marvelous visitor — "He's got pink wings! He can grant wishes!" — but his father, adopting the attitude he would hold onto for the run of the strip, told him, "Try not to dream any more, son."

After they left him, Barnaby remembered Mr. O'Malley's cigar. He hopped out of bed and, sure enough, found ashes on his floor. From that moment he, and the reader, knew that O'Malley was real.

Forget, by the way, what you may have read elsewhere. Barnaby didn't live in a fantasy world. He lived in the real world, as perceived by a smart preschool kid. It's a remarkable place where reality and fantasy can comfortably co-exist. Despite his parents' concerns and criticisms, he was extremely practical and not a dreamer at all. And, although he was fond of his flamboyant Fairy Godfather, he could be critical of his follies, committed or proposed.

While Barnaby avoided some of the more common physical hazards of childhood — he was rarely sick, there were no kid bullies in his venue, neither parent took a hairbrush to him — he suffered most of the pyschological ones. His folks didn't often listen to him in anything but a critical way and they nearly always assumed his perceptions and assumptions were not only hopelessly naive but dead wrong.

One of the boy's oft-felt emotions was frustration. When he knew the truth or the answer to a question, he was rarely paid attention to or believed. His most frequently seen speech balloon over the years contained the single word "But—" That occurred in encounters with his parents ("It's all right now, Barnaby. You were dreaming." "But—") and with O'Malley ("If, and sometimes I doubt it, your parents actually do exist, I cannot but conclude they're avoiding me! Coincidence can only go so far . . . If I'm wrong, they can contact me at the club . . . I am leaving, m'boy!" "But—").

Johnson stacked the cards in Barnaby's favor. One of the quiet ironies of the strip was that all the fantastic events that caused the Baxters to worry and fret over their son's mental state were actually happening. What Johnson seemed to be saying was that to a child the world is a much more marvelous and wonderful place than adults notice it to be. That he did this without being sticky and fey is one of the triumphs of *Barnaby*.

The supporting players were a rich and varied lot. There was Barnaby's dog, Gorgon, who could, when in the mood, talk. Gorgon was inclined toward puns and never tired of remarking that he was dog tired or led a dog's life. Once, when Gorgon was recruited to portray a dog on a radio show O'Malley put together, the critics dismissed his performance as unconvincing.

The sprawling suburban neighborhood the Baxters lived in came complete with a haunted house. The resident ghost was a timid wraith named Gus. An extremely literate spook (he even wore glasses), he was continually being conned into performing tasks for O'Malley — writing his political speeches, helping stage his version of *Hamlet*, etc.

The surrounding woods (this was the '40s, and suburban areas still had woodlands surrounding them) contained a variety of pixies, ogres, elves, and other so-called mythical creatures. There was also Launcelot McSnoyd, a somewhat uncouth leprechaun. Invisible, he held a low opinion of Mr. O'Malley and delighted in heckling him. When O'Malley first introduced him to Barnaby, the lowbrow leprechaun remarked, "Still working the Fairy Godfather racket,

O'Malley."

Barnaby's contemporaries had no trouble seeing O'Malley and all the other creatures. His closest friend, Janie Schultz, considered O'Malley something of a dope and a nuisance and preferred to get her excitment from *Captain Bloodbath Comics* and stories like the one "where the mad doctor saws off the top of Captain Bloodbath's head and steals a secret code he memorized."

Mr. O'Malley was a member, not always in good standing, of the Elves, Leprechauns, Gnomes and Little Men's Chowder and Marching Society. When he was not hanging around with Barnaby, concocting a new scheme or availing himself of the leftover roast lamb almost always to be found in the Baxter refrigerator, he could be found at the group's headquarters. Or at Paddy's Bar & Grill, a convivial establishment that didn't discriminate against pixies. O'Malley's attire never varied, although he did don a different hat when he went to Congress and wore a helmet when planning a military campaign. And, of course, every winter he was to be seen with earmuffs.

After 1945 Johnson stopped signing the strip for a spell. In the autumn of 1946 Ted Ferro and Jack Morley's names appeared on it, although Johnson still kept an eye on things. Morley did an exceptional job of imitating the drawing style. Within a little more than a year Ferro dropped out as writer and from then on the credits ran, "Jack Morley & C.J." *Barnaby* ended on Feb. 2, 1952.

And a rather poignant finish it was. Early in January Barnaby's father announced, "That 'Mr. O'Malley' of yours is going away . . . You'll be six soon. You're going to start school . . . and big boys don't have imaginary Fairy Godfathers, do they?" Barnaby checked this out with O'Malley, who consulted his *Fairy Godfather's Handy Pocket Guide*. It turned out Mr. Baxter was right. Once Barnaby hit six, he and O'Malley would have to part.

Ever resourceful, Mr. O'Malley suggested Barnaby simply refuse to grow up any further. He'would hold a sort of town meeting. "I'll prepare a list of participants, Barnaby. Fair-minded people who are not particularly in favor of growing up. I'll be chairman." It was no use, because Barnaby had a strong urge to go to school. And he hated to pass up those birthday presents. He decided to keep on growing up.

Mr. O'Malley kept trying, pointing out the dire consequences of growing up. "Your old Fairy Godfather will have to leave. Things will change! Your talking dog—" And at that point we saw an empty talk balloon above Gorgon's head. "See? You *are* growing up," pointed out the crestfallen O'Malley. "Ah, yes! Dogs have a way of knowing."

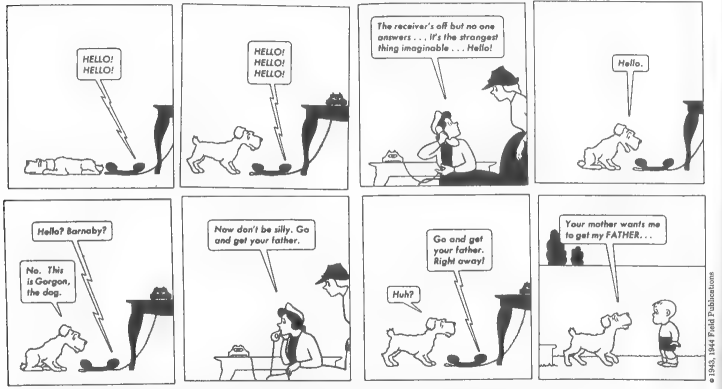
His Fairy Godfather and Gus the Ghost attended Barnaby's sixth birthday party and then took their leave.

That night Barnaby saw a shooting star out his bedroom window and, remembering he saw one when O'Malley first appeared, wondered if that was him going away. "Because I'm six years old now, Mr. O'Malley can't come back here anymore. But, maybe, Pop, someplace else—" The final panel of the final strip showed O'Malley, still wearing his winter earmuffs, flying away across a starry sky.

A few months before the arrival of *Barnaby*, United Features, which had had incredible success with *Li'l Abner*, introduced another strip about a rural type. This fellow lived in a small Mexican town and was named Gordo. You didn't have to be a linguist to figure out that *gordo* meant fat, since the hero was a living definition of the word. He was also lazy, and about the only thing that aroused him was "gorls."

In the first day's strip, dated Nov. 24, 1941, his nephew Pepito stepped out from behind a cactus to introduce himself and his pet, Senor Dog. He then told us about his uncle — "My Uncle Gordo ees the mos' bes' *bean* farmer of the *whole* worl'. *Nobody* can grow beans like Uncle Gordo — Nobody can cook beans like Uncle Gordo."

In the final panel we got our first glimpse of Gordo, who was sitting at table slurping up a bowl of chili beans. Pepito added, "An' — *nobody* can *eat* beans like Uncle Gordo!!"


HELLO! HELLO!
HELLO! HELLO! HELLO!
The receiver's off but no one answers . . . It's the strangest thing imaginable . . . Hello!
Hello.
Hello? Barnaby?
No. This is Gorgon, the dog.
Now don't be silly. Go and get your father.
Go and get your father. Right away!
Huh?
Your mother wants me to get my FATHER. . .
© 1945, 1944 Field Publications

Even when adults came in direct contact with Barnaby's fantasy world, they didn't realize it. This sequence (reprinted in the collection ***Barnaby and Mr. O'Malley****) led to a story in which Gorgon's father was located.*

Gordo was written and drawn by a young Arizona-born cartoonist named Gustavo Arriola. He'd worked in Hollywood animation, first at Screen Gems and then at MGM with Hanna and Barbera. The early strips had an animated-cartoon look and the dialogue — laden with *ees, dorty, I theenk,* etc. — sounded like something out of Disney's version of *Ferdinand*.

Within the first year Arriola introduced several of his running characters, including Pelon (the cantina keeper) and the Widow Gonzales (whose main object in life was to snare Gordo in marriage).

And then a funny thing happened. Arriola was drafted. He explained this to his readers on Oct. 28, 1942, announced the strip was stopping, and went off to war. Well, not exactly war. He was assigned animation work for the Air Force and this, it turned out, gave him enough spare time to turn out a *Gordo* Sunday page. So the feature returned in May 1943. The daily was resumed in June 1946.

Gordo, which lasted until this year, is highly thought of in some circles. Writing in *The World Encyclopedia of Comics*, Bill Blackbeard said, "Gus Arriola is a weaver of strip legend and a creator of comic characters in the best tradition of E.C. Segar, Billy DeBeck, and Charles Schulz."

Myself, I'd rate the strip and its creator a mite lower than that. Arriola's drawing is appealing, but his humor has always been very obvious, and often smug, stuff.

Funny stuff blossomed after the end of World War II. There were, for instance, civilian versions of strips and panels that'd been born in GI publications — George Baker's *Sad Sack*, Dick Wingert's *Hubert*, and Leonard Sansone's *The Wolf*.

And several new bumpkins showed up, attempting to complete with *Li'l Abner* for yokel-satire laurels. The most interesting of this latter, and unsuccessful group, was *Elmo*.

Begun at the end of October in 1946 and launched with much enthusiasm and great expectations by the Register and Tribune Syndicate, *Elmo* was the creation of Cecil Jensen. In his 40s at the time, Jensen was the long-time political cartoonist on the Chicago *Daily News*. Not unexpectedly for a cartoonist who'd spent so much of his life in Chicago, Jensen kidded political corruption and big business greed in his new comic strip. The only problem was

GORDO
BEING AN INVISIBLE SYDNEY-WHEREVER THE HEAVY AFTERNOON HEAT DRIVES THE PEOPLE OF OUR QUAINT OLD TOWN TO THE STREETS INTO THE REFRESHING COOLNESS OF HIGH CEILING ADOBE ROOMS-FOR ONLY MAD DOGS AND ENGLISHMEN GO OUT IN THE NOONDAY SUN-OR MEXICANS TAKE SIESTAS!
WHERE THREE MAD DOGS SWEATING THROUGH DESPITED ALBEYS LIKE TURTLES IN THE LIGHT-AND LOOK WHAT THEY CARRY! AH IT IS WELL NO ONE SEES THEM, FOR THEY WOULD THINK THEMSELVES A LOCO TO SEE GORDO LOPEZ, STAR OF STAGE, SCREEN, RADIO, KEATS GARCIA AND JUAN PABLO JONES ACTUALLY WITH LABOR TOOLS IN THEIR HANDS!
LET'S SEE, WELL DIG HERE NEAR PELON'S CANTINA, SO THAT WHEN WE RAISE OUR BUCKETFULL OF DOUGH WE WON'T HAVE FAR TO HAUL TO PASTELES HUGE GRAPEJUICE!
SINCE MY HOBBY ALWAYS BUTTER IS THE TOUCH OF PELON AT SIGNAL, I'LL DIRECT MY EFFORTS TO SURVEYING AN ENGINEERING THE EXCAVATION! JUAN PABLO HAS THE HONOR OF BELLOWING GROUND-AN YOU, GORDO, WILL REMOVE THE DIRT!
THAT'S THE BADGER!
PELON WILL NOT DISCRIMINATE AGAINST US FOR LACK OF READY RUMOS WHEN HE LEARNS OF OUR NON-SOUND PURCHASING POWER, BUT-NOT TOO DEEP, AMIGOS!
* GORDO MEETS THAT PEECK, JUAN PABLO!
HELP! (LUIS) THERE'S DARK STUFF SHOOTING OUT ALL OVER ME! (GLUB-GLUB)
LET'S CHILE, DORT! HE STICKS OIL! A CHILE WELL IS MORE PROFITABLE THAN A WEESHTANG THAN HOLE!
INCREDIBLE! 6-SO NEAR THE SURFACE?
SLICKER SMARTY! I DON THEENK SEE'S OIL! SEE'S TASTES KNOW LIKE GRAPEJUICE!!!
SWOOP-SUP!
SLIDE-LICK! BLASS PAT! EEES GRAPEJUICE! BOT HOW, JOLT?
C. SACK SMART! WHO ARE WE, MORTAL, TO QUESTION THE INNER MYSTERIES OF THE EARTH? LET US ACCEPT THIS GEOLOGICAL PHENOM ENON WITHOUT FURTHER SKEPTICISM!
THIS IS AN EMINENT ENGINEER OF THE MUCH DISCUSSED LAW OF COMPENSATION! THE GOOD STUFF GOOD! NOW WE NO LONGER NEED SUFFER DUBILITY AT THE HANDS OF SAUCED PELON FOR WE ARE THE OWNERS OF A STATE GRAPEJUICE WELL!
THAT'S EVEN BETTER THAN A LOAF WELL, HUH?
© 1947 United Feature Syndicate, Inc.

*The **Gordo** Sunday strips were reprinted in **Tip Top Comics**. Part of the story of the grapejuice well appeared in Vol. 11, #11 (June 1947).*

he had a sense of humor that mixed satire, quirky fantasy, and lowbrow burlesque. The result was a highly individual strip that was only now and then as funny as it should've been. The gags produced almost as many pained winces as they did real laughs.

Elmo was a lean, blond young fellow, goodnatured and naive. An orphan, he was given a controlling interest in a breakfast-food company by a distraught millionaire he saved from suicide. The cereal was Popnut Skrummies, and the head man was a plutocrat named Commodore Bluster (quite possibly inspired by Colonel McCormick, publisher of the Chicago *Tribune* and a favorite target of Jensen's). The fact that Elmo owned a controlling share of things didn't faze the Commodore, and he treated him just like any employee — badly. "Faithful members of the Popnut Skrummy Breakfast Food family eat three meals a day," the commodore informed him early on. "All breakfasts!"

Jensen provided Elmo with an assortment of pretty ladies to get entangled with. There was Sultry LeBair, a stripper at the Goosepimple Burlesque Theater, whom the Commodore hired to be Elmo's secretary. This caused our hero to remark, "I bet that makes me the only eighteen dollar a week vice president with a two hundred dollar a week

secretary."

Also on view was Emmaline, Elmo's hometown sweetheart who had followed him to the big city. When she first arrived and asked for directions to the Popnut Skrummies factory, the waggish Sultry gave her the address of the town dump. When the garbage man heard of this, he threatened, "I'm gonna sue her for slander."

The female who caused Elmo's downfall was a pigtailed, wide-eyed little kid named Debbie. She entered the strip in May 1947. She became the star of the breakfast-food commercials, singing the catchy jingle "For your breakfast, lunch, and dinner — open wide and taste a winner. Down the hatch and to your tummy. Yummy, yummy, Popnut Skrummy."

By the end of the year she'd elbowed Elmo out of the strip entirely. *Little Debbie* continued for several years, a dull and uninspired kid strip.

Much closer to Al Capp and the Dogpatch style was *Jasper Jooks*, launched by the New York Post Syndicate in April 1948. It was the work of Jess "Baldy" Benton, who'd been around long enough to have contributed to *Captain Billy's Whiz-Bang*. He'd also worked in Fawcett comic books and as a newspaper political cartoonist. On his comic strip Benton labored mightily not only to draw like Capp but to think like him as well. The look of *Li'l Abner* he got down pretty well — bowlegged rustics, overflowing bosoms, gnarled trees, popeyed silhouettes, etc. The Capp humor, that patented blend of curmudgeonly social comment and stag party knee-slappers, eluded him. Not much laughter was generated, and Al Capp remained the undefeated outhouse Voltaire.

The strip was set in Appleknock Territory, a remote New England area where everything had remained as it had been in Colonial times. Jasper was a big, blond Abner in tricorn hat, innocent — "Ding bust it . . . I'm still th' most un-kissed boy in th' New World!" — well-meaning and reluctantly brave. His true love was Ellabella Chugg, a bosomy brunette impatient with his shyness — "I'll tell him he kin kiss me . . . An', per usual, he'll stammer, an' blush, an' run away!"

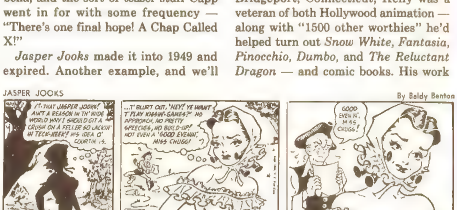
SAY, THEY DON'T WEAR NOTHING IN THE CITY!
IF THEY DON'T WEAR ANYTHING THEY DON'T GET ANYTHING DIRTY!
I'M GLAD TO QUIT THIS JOB IN THE COUNTRY!
THEN MAYBE WE WON'T BE MISSED TOO MUCH!
© 1948 The Register and Tribune Syndicate

Among the other characters were a sorceress known as Witch One, a bearded little genius named Homer Sapiens, and Thomas Cyclops, private eye. Continuities dealt with visitors who strayed in from the outside world, with Jasper's thwarted courtship of Ellabella, and the sort of teaser stuff Capp went in for with some frequency — "There's one final hope! A Chap Called X!"

Jasper Jooks made it into 1949 and expired. Another example, and we'll encounter many another in our chosen decade, of a strip that looked better than it read.

PM, the newspaper that had introduced *Barnaby*, ceased publication in May 1948. It returned the next month, more or less, as the New York *Star*. *Barnaby* was to be found on its comics page, along with *Claire Voyant*, *The Berrys*, and British private-eye import *Buck Ryan*.

On October 4, 1948, the *Star* added *Pogo*. It was by Walt Kelly, a 35-year-old staff artist and political cartoonist. Born in Philadelphia and raised in Bridgeport, Connecticut, Kelly was a veteran of both Hollywood animation — along with "1500 other worthies" he'd helped turn out *Snow White*, *Fantasia*, *Pinocchio*, *Dumbo*, and *The Reluctant Dragon* — and comic books. His work



MR. WHINNEY! OH, WHO ARE YOU?
I'M ELMO — I'M HERE TO BE PRESIDENT OF THE COMPANY!
VERY INTERESTING! HAVE YOU GOT YOUR BIRTH CERTIFICATE?
ALL I GOT IS THIS FIVE MILLION DOLLARS WORTH OF STOCK!
I COULD USE A VICE-PRESIDENT. HOW DO YOU FEEL ABOUT WORKING ON SUNDAY?
SUNDAY IS A DAY OF REST! ANYBODY WHO WORKS SUNDAY HAS GOTTA BE PUNISHED!
I AGREE WITH YOU, ELMO. WHEN YOU WORK SUNDAY I'LL DOCK YOU A DAY'S PAY
I DESERVE IT!
© 1948 The Register and Tribune Syndicate

appeared in *Fairy Tale Parade, Raggedy Ann & Andy, Our Gang, Santa Claus Funnies*, and *Walt Disney's Comics & Stories*.

Kelly was a contradictory man. In his work he could be gentle and whimsical, while in real life he was often quite the opposite. An expert at drawing lovable animals, pixies, and princesses, he was also an enthusiastic participant in the Manhattan saloon life of the '40s.

The feature wherein he was able to indulge both his cute and his rowdy modes began in *Animal Comics* in 1942. Although the original star of the magazine was that venerable rabbit gentleman Uncle Wiggly, Kelly's Pogo and associates eventually pushed him into a second-banana position. Initially, Pogo was merely a "spear carrier," hampered by the fact, as Kelly later pointed out, that he looked "just like a possum. As time went on, this condition was remedied and Pogo took on a lead role." The feature appeared under a number of titles in its early days — "Bumbazine and the Singing Alligator," "Albert and the Noah Count Ark," etc. — before settling down as *Albert and Pogo*.

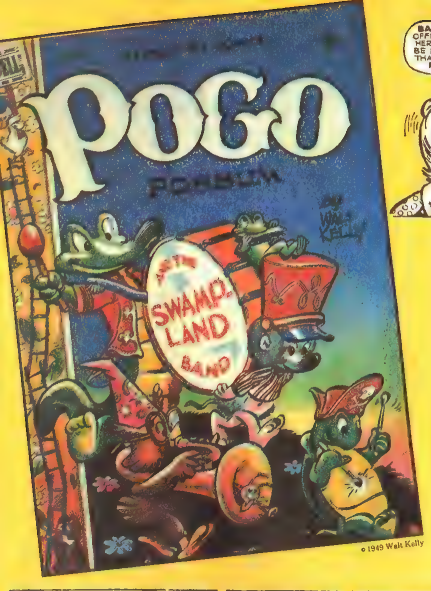
Bumbazine was a small black boy who shared the swamp with the animal characters and, somewhat like Christopher Robin, was able to talk to them. As the strip progressed, Bumbazine and the other swamp denizens abandoned conventional speech for a sort of patois that was part Southern, part *Li'l Abner* — "Man! Ah di'n't know yo' was a edge-you-cated owl." "Oh, sho! Ah comes from a long line of smart-headed owls."

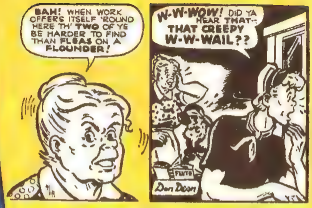
By the time Pogo reached his cute, non-scraggly state, Bumbazine had departed. The first comic book of nothing but Pogo came along in the spring of 1946, and by 1949 a Pogo Possum comic-book was being issued on a fairly regular basis. The *Star* folded in January of 1949, and the *Pogo* strip began national syndication in May of that year.

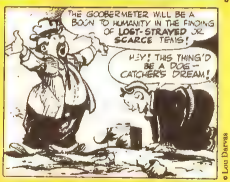
Kelly's training at the Disney studios and his stretch with Whitman/Dell served him well. He filled his strip with some of the best-drawn and most individual animal characters ever seen by man — Churchy LaFemme, Howland Owl, Porky Pine, and Albert (who was sort of the Mr. O'Malley of the alligator set). The strip offered satire, smart dialogue, and broad comedy situations. The result was something that was both amusing to look at and amusing to read. Kelly couldn't always control his bawdy leanings, and old burlesque routines, including characters dressing up in

This is the way Pogo appeared by the cover of the first book collection of his strips.

©Walt Kelly




BAM! WHEN WORK OFFER'S ITSELF 'ROUND HERE TH' TWO OF YE BE HARDER TO FIND THAN FLEAS ON A FLOUNDER!
W-W-WOW! DID YA HEAR THAT- THAT CREEPY W-W-WAIL??
Dan Decay
© McNaught Syndicate, Inc.


THE GOOBERMETER WILL BE A BOON TO HUMANITY IN THE FINDING OF LOST-STRAYED OR SCARCE TEASE!
HEY! THIS THING'D BE A DOG-CATCHER'S DREAM!
© Lou Dennis

drag, would frequently show up. At times he'd even slip in the punchline of a well-known dirty joke. In the early years of the strip Kelly obviously was having fun and not taking *Pogo* too seriously.

Came the grim '50s, the years of Eisenhower, Nixon, and the loathsome Senator Joe McCarthy, and Kelly grew increasingly preoccupied with political satire. His audience had blossomed as the strip picked up newspapers and

OL' ALBERT PROMISES NOT TO SWALLOW ME - SO I DO BELIEVE I'LL ROOST IN HERE FOR A SPELL.
FUMPH!
HE CAN'T EVEN A WIDOW WOMAN
HERE'S SOME STICKS AND TWINE AND LEAVES TO BUILD YOU A NEST WITH, MIS WIDOW WOMAN
GOODY
SINCE YOU GRIN SO HOSPITABLE, ALBERT, GO AHEAD AN' GIVE A CAMPAIGN SPEECH FOR SHERIFF — WE IS A FRIENDLY AUDIENCE NOW
THAT'S FAIR POGO
MOOMFA WUMPA GOOBOOGA WUPP! BMFFF! JKOPL
HE NOT VERY CLEAR ON A FEW POINTS THERE
HE IMPOLITE SPEECHIN' WITH HIS MOUTH FULL
COPYRIGHT 1952 BY WALT KELLY
BUSY SINCE YOU PACKS THEM CUTIE CATFISH SAN WICKES HOME AND SMILE IS SPRIN CRISPY IN FAVOR OF YOU FOR SHERIFF
CHUSCHY LA FEMME I APPOINTS YOU MY NATURAL BORN CAMPAIGN MANAGERE — US WILL BEAT OUT OL ALBERT AN' POGO.
US WILL CHUNK THE RASCALS OUT — YOU GONE WHUP THE OPPOSITION LIKE THEY IS OL' TILLY BIRDS.
NUZZAH!
OH WIGGLE! BUT I IS FROLIC — WHAT MUST I DO FIRST?
START VOTIN'! MY SAKES, IF YOU VOTES STEADY FROM NOW ON WE IS A SHOO IN!
© 1948 Walt Kelly

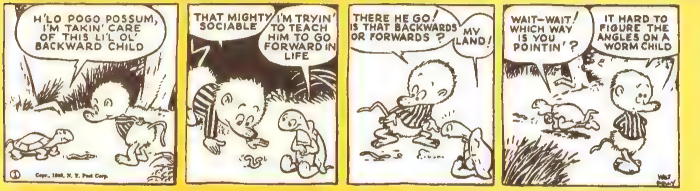
Simon & Schuster began reprinting *Pogo* in paperback form. Kelly, who'd put in time as a political cartoonist, decided to use his strip to speak out against the less-than-liberal things that were happening in America. He managed to be, initially, both courageous and funny. As the years passed, though, Kelly's political stuff seemed to grow increasingly heavy-handed, or maybe it was simply that targets like Spiro Agnew and Lyndon Johnson were too akin to sitting ducks.

By the time Kelly died in 1973, at the relatively early age of 60, *Pogo* had lost much of its fire, its fun, and quite a bit of its audience. But back in the late '40s and early '50s it had really been something.

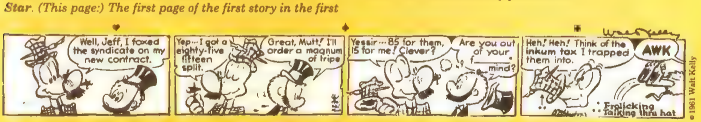
Several other humor strips came along in the middle and late '40s. Don Dean, former ghost artist on *Chief Wahoo & Steve Roper*, graduated to a strip of his own with *Cranberry Boggs*. It started a blond, Abner-type, New England bumpkin and eventually became more a soap opera than a comedy. Sports cartoonist Lou Darvas had a brief fling with *Haff Nelson*, a strip about a slightly punchy cabdriver. *Hollywood Johnny* dealt with a brash agent and was the joint effort of Jim Fabian and Renny McEvoy. Fabian had previously drawn *Andy Panda* in comic books, and McEvoy, a sometimes movie character actor, had long ghosted the scripts on his father's *Dixie Dugan*. None of these '40s entries was a long-term success.

But a decade that introduced both *Pogo* and *Barnaby* didn't do badly.

ALBERT THE ALLIGATOR
ALBERT LIVES DEEP IN THE SOUTHERN SWAMPLAND EVERYBODY IN THE SWAMP THINKS HE'S AN OGRE AN ARCH VILLAIN AN EVERYBODY EXCEPT
POGO THE POSSUM
POGO KNOWS OL' ALBERT HAS A SOFT HEART SOMETIMES AT LEAST... ACTUALLY POGO REMEMBERS THE FIRST TIME HE MET OL' ALBERT... POGO WAS GOING FISHING.
AH IS A DREAMIN' OF A WIDE CATFISH DUM DE DUM-DUM DUM DE DUM...
AH IS SHO CLEAN!
© 1948 Oskar Lebeck


H'LO POGO POSSUM, I'M TAKIN' CARE OF THIS LI'L OL' BACKWARD CHILD
Copr. 1948, N. Y. Post Corp.
THAT MIGHTY SOCIABLE
I'M TRYIN' TO TEACH HIM TO GO FORWARD IN LIFE
THERE HE GO IS THAT BACKWARDS OR FORWARDS ?
MY LAND!
WAIT—WAIT WHICH WAY IS YOU POINTIN' ?
IT HARD TO FIGURE THE ANGLES ON A WORM CHILD

(Opposite:) Panels from ***Cranberry Boggs*** *and* ***Haff Nelson*** *are shown with* ***Pogo*** *material, including the cover of* ***Pogo Possum*** *#1 and strips that appeared in the New York* ***Star****. (This page:) The first page of the first story in the first all-Pogo comic book appears above the first syndicated* ***Pogo*** *strip. Kelly's take-off on* ***Mutt and Jeff*** *appeared in a National Cartoonists Society publication.*


Well, Jeff, I foxed the syndicate on my new contract.
Yep—I got a eighty-five fifteen split.
Great, Mutt! I'll order a magnum of tripe
Yessir—85 for them. 15 for me! Clever?
Are you out of your mind?
Heh, Heh! Think of the inkum tax I trapped them into.
AWK
Frolicking farking thru hat
© 1961 Walt Kelly

PRICE GUIDE

Comics Collector's price guide is designed to provide information on the most current values in the comics world. **It is fully revamped and updated every three months, so you always have the most current information on what your collection is worth.** It is designed to be a price guide and an easy-to-use index of all current comics. The abbreviations below will help you find the leading artists, heroes, villains, and events in each issue. This format is designed to help both the newcomer and the experienced collector.

Beginning with major DC and Marvel titles from the mid-'50s, we offer information on title runs to date. The super-hero is the main focus within the hobby, and it is the main focus of this list. Current trends have been carefully studied and are revealed in our list's prices.

These prices reflect current selling trends. Many collectors don't realize that, in some regions and at some times of the year, certain issues will be higher or lower than seems standard in other locations at other times. For instance, a certain artist sometimes attends a convention, where his work will be highly sought after. This, in turn, may cause the price on his art to rise in that region. And economic conditions can have a strong influence on prices. Areas with high unemployment will find prices dropping, while prices in other areas are rising. With worse economic conditions, high-priced items and middle-value comics tend to drop in value or have their prices debated. (The pristine older comic is usually an exception to this.)

A new phenomenon has arisen in comics — the plethora of exciting new issues. Demand has been so great in some cases that new issues have risen in value almost immediately. Dealers' supplies diminish quickly, and values then begin to climb sharply, with dealers unable to restock a hot issue easily. **This price guide has been updated to reflect trends occurring in the last three months.**

No single source can provide a universally acceptable value guide to comics. Dealers' price lists were an information source for this new compilation, as were advertised "buy and sell" ads, auction results, and surveys of comics conventions. Special mention must be given to **The Comic Book Price Guide**, by Robert M. Overstreet. This work, now in its 15th year, has been a primary source of comics information and is a must for every collector.

Special thanks to Time Machine I in Gainesville, Fla.; Classic Movie and Comic Center in Livonia, Mich.; Comic Investments in Philadelphia, Pa.; Third Planet Books and Records in Houston, Texas; The Comic Shop in Toledo, Ohio; Action Comics in New York, N.Y.; Comic Collector Shop in San Leandro, Calif.; and Yesteryear's Collectibles in Ridgefield, Conn., for the information they freely provided for our price poll.

The prices stated are for near-mint comics. This is the most acceptable and general condition a collector desires for newer comics. The condition of comics is a vital factor in determining comics values.

Most action for the past year or so has been in the newer comics. This trend seems to be continuing. **Transformers**, **West Coast Avengers**, and **Cloak and Dagger** show strength, along with the very popular **Secret Wars**.

The traditionally strong-selling series, such as **X-Men**, **New Teen Titans**, **Fantastic Four**, **New Mutants**, **Alpha Flight** , and **Thor** are now joined by an old-time popular hero, Spider-Man. Everything Spider-Man is in is selling well, and prices are starting to reflect this. **Web of Spider-Man**, **Peter Parker**, and **Amazing Spider-Man** all are growing in value. Look for Spider-Man's appearances to increase in value shortly.

The talk of the industry is the million-dollar-plus Gerber Comic Auction held last December. Ernie Gerber of E. Gerber Products, P.O. Box 906, Minden, Nev. 89423, stated that Silver Age Comics from 1980-1984 have been generally quiet but, with his sale, prices went to double to two-and-a-half times his pre-sale estimate. Quality mint Silver Age comics in the under-$10 area sold well. $1,300,000 in bids were received from 2500 bidders; 45,000 auction catalogs were sent out to comics fans. Ernie said that the reason his auction was successful was that he chose the right method to market it. "We reached the new fans with the old." When asked what his hottest title was, his answer was (surprise!) **X-Men**.

Comics Collector will be watching and tabulating these results and seeing how auction prices will be reflected in future comic prices.

ARTISTS ABBREVIATIONS

NA — Neal Adams
AA — Alfredo Alcala
JA — Jim Aparo
RA — Ross Andru
TA — Terry Austin
SA — Sergio Aragones
DA — Dan Adkins
JAb — Jack Abel
BA — Brent Anderson
MA — Murphy Anderson
MB — Matt Baker
CB — Carl Barks
CCB — C.C. Beck
FB — Frank Brunner
BB — Brian Bolland
RB — Rich Buckler
PB — Pat Broderick
JB — John Buscema
JBy — John Byrne
SB — Sal Buscema
NC — Nick Cardy
HC — Howard Chaykin
JCr — Johnny Craig
DC — Dave Cockrum
GC — Gene Colan
RCo — Rich Corben
EC — Ernie Colon
DD — Dick Dillin
MD — Mort Drucker
JDr — Jayson Disbrow
SD — Steve Ditko
GD — Gene Day
WE — Will Eisner
BE — Bill Elder
GE — George Evans
BEv — Bill Everett
RE — Ric Estrada
FF — Frank Frazetta
MG — Michael Golden
FG — Floyd Gottfredson
FGu — Fred Guardineer
KG — Keith Giffen
PG — Paul Gulacy
BG — Butch Guice
DGr — Dan Green
DG — Dick Giordano
MGr — Mike Grell
MGu — Mike Gustovich
KGa — Kerry Gammill
RH — Russ Heath
WH — Wayne Howard
DH — Don Heck
FH — Fred Hembeck
BH — Bob Hall
CI — Carmine Infantino
GI — Graham Ingels
JJ — Jeff Jones
KJ — Klaus Janson
JKa — Jack Kamen
MK — Mike Kaluta
GK — Gil Kane
WK — Walt Kelly
JK — Jack Kirby
RK — Roy Krenkel
BK — Bernie Krigstein
BL — Bob Layton
JKu — Joe Kubert
JL — Jose Luis Garcia Lopez
HK — Harvey Kurtzman
RM — Russ Manning
MM — Matt Meskin
FM — Frank Miller
RMo — Ruben Moreira
PM — Pete Morisi
JM — Jim Mooney
GM — Gray Morrow
VM — Val Mayerik
FMc — Frank McLaughlin
LMc — Luke McDonnell
AM — Al Milgrom
BMc — Bob McLeod
MN — Mike Nasser
DN — Don Newton
AN — Alex Nino
HN — Howard Nostrand
IN — Irv Novick
KN — Kevin Nowlan
JO — Joe Orlando
BO — Bob Oksner
JOy — Jerry Ordway
RP — Rudy Palais
TP — Tom Palmer
GP — George Perez
DP — Don Perlin
MP — Mike Ploog
KP — Keith Pollard
AR — Alex Raymond
NR — Nestor Redondo
FR — Frank Robbins
MR — Marshall Rogers
JSn — Jim Sherman
JR — John Romita
JR2 — John Romita Jr.
CR — P. Craig Russell
S&S — Siegel & Shuster
S&K — Simon & Kirby
BS — Barry Smith
JS — John Stanley
JSn — Jim Starlin
JSo — Jim Steranko
JSa — Joe Staton
JSe — John Severin
WS — Walt Simonson
TS — Tom Sutton
CS — Curt Swan
PS — Paul Smith
KS — Kurt Schaffenberger
JSt — Joe Sinnott
DS — Dan Spiegle
FS — Frank Springer
BSz — Bill Sienkiewicz
AT — Angelo Torres
RT — Romeo Tanghal
ATh — Alex Toth
GT — George Tuska
HT — Herb Trimpe
FT — Frank Thorne
TVE — Trevor Von Eeden
BWa — Bill Ward
BWi — Bob Wiacek
AW — Al Williamson
BW — Basil Wolverton
WW — Wally Wood
BWr — Berni Wrightson
TY — Tom Yeates
TD — Tony DeZuniga
MZ — Mike Zeck

Abbreviations
A - Appearance of
C - Cameo of
(c) - cover
D - Death of
I - Introduction of
(i) - inks
J - Joining of
L - Leaving of
M or W - Wedding of
N - New costume
O - Origin of
(p) - pencils
R - Revival of
V - Versus
1 - first appearance of
rep. - reprint
Thg - Thing
BM - Batman
WW - Wonder Woman
SpM - Spider-Man

DC

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79 NA: Batman: Deadman
80 NA: Batman: Creeper
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82 NA: Batman: Ocean Master
83 NA: Batman: Teen Titans
84 NA: Batman: Sgt. Rock
85 NA: Batman: Green Arrow
86 NA: Batman: Deadman
87 Batman: Wonder Woman
88 Batman: Wildcat
89 RA: Batman: Phantom Stranger
90 Batman: Adam Strange
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94 NC: Batman: Teen Titans
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98 JA: Batman: Phantom Stranger
99 NC: Batman: Flash
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101 JA: Batman: Metamorpho
102 NA: Batman: Teen Titans
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104 JA: Batman: Deadman
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122 JA: Batman: Swamp Thing
123 JA: BM: Plastic Man, Metamorpho
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127 JA: Batman: Wildcat
128 JA: Batman: Mr. Miracle
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135 JA: Batman: Metal Men
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139 JA: Batman: Hawkman
140 JA: Batman: Wonder Woman
141 JA: Batman: Black Canary: Joker
142 JA: Batman: Aquaman
143 JA: O: Human Target
144 JA: Batman: Green Arrow
145 JA: Batman: Phantom Stranger
146 JA: E-2 Batman
147 JA: Supergirl
148 JSa, JA: Batman: Plastic Man
149 JA: Batman: Teen Titans
150 JA: Batman: Superman
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152 JA: Batman: Atom
153 DN: rpt: Batman: Red Tornado
154 JA: Batman: Metamorpho
155 JA: Batman: Green Lantern
156 DN: rpt: Batman: Dr. Fate
157 JA: Batman: Kamandi
158 JA: Batman: Wonder Woman
159 JA: Batman: Ra's al Ghul
160 JA: Batman: Supergirl
161 JA: Batman: Adam Strange
162 JA: Batman: Sgt. Rock
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164 [illegible]: Batman: Hawkman
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180 JA: Batman: Spectre: Nemesis
181 JA: BM: Hawk & Dove: Nemesis
182 JA: Batman: E-2 Robin
183 CI: Batman: Riddler: Nemesis
184 JA: Batman: Huntress
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68 JBS, V Mr Hyde 4.00
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106 DH, A Black Widow 1.25
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108 119 1.00
114 1 Death Stalker 2.00
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160 161 FM, V Bullseye 12.00
162 FM 9.00
163 167 FM 9.00
168 DM, D Elektra 20.00
169 170 FM, V Bullseye 9.00
171 172 FM 6.00
174 175 FM 6.00
176 FM, A Hitler 4.00
177 180 FM 6.00
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31 SB, JM, D Nighthawk 2.50
33 35 2.00
36 41 SB/KJ 1.75
42 46 KJ/KJ 4.00
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71 85 1.00
90 91 DP, JSt Daredevil 1.25
92 98 DP/JSt 1.00
99 DP/JSt, conduct 1.25
100 DP/JSt 1.00
101 DP/JSt, Silver Surfer 1.25
102 105 DP/JSt 1.00
106 DP, Daredevil 1.25
107 DP/JSt, Enchantress 1.00
108 127 .75
128 129 1.00
130 133 .75
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160 DA, D Strange $5.00
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21 25 1.00
27 47 1.00
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49 50 A Baron Mordo 1.25
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96 PS 75
97 MN, A Dr. Doom 60
98 DG/IN, V Dracula 60
99 61 DG 60
62 70 .60

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100 JK, anniversary 12.00
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171 173 JB 5.00
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151 154 1.75
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158 159 JBB 1.75
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237 Bby 2.00
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250 Bby, A Captain America 2.50
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252 Bby new format 1.75
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GIANT-SIZE

1 BB, Thing $3.50
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11 Alaska pipeline 3.50
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12 19 2.00
20 GK NJ Bby, A Daredevil 2.50
21 27 1.50

(Continued on Page 75)

WHY COMICS ARE VALUABLE

By Mike Benton

You can pay $1 for a comic book 25 years old, and you can sell a one-year-old comic for $25.

If there's one thing that's hard for the beginning collector to understand, it's this: The age of a comic book has very little to do with its value.

You may read about comics from the '40s selling for hundreds and thousands of dollars, but the majority of money being spent and made is for comics that are usually less than 10 years old. Just because a comic book is 20 or 30 years old does not mean that it is rare or valuable.

In fact, few comics are expensive or scarce. You can still buy the majority of all comic books published for less than $10 each — and that includes issues that were published 30 to 40 years ago. Since 1938, about 17,000 comic titles have been published. Out of all of those, probably fewer than 300 titles attract serious collector interest.

What makes a comic book valuable? Generally a combination of one or more of these factors:

- Popularity of the artist who drew it.
- Popularity of the character or the comic-book title.
- Historical significance.
- Popularity of the company that published it.
- Condition.
- Availability and collector demand.

The more of these attributes a comic has, the more valuable it can be. For example, the most expensive comic book in the world is a copy of *Marvel Comics #1* which recently sold for $36,500. It had work by a relatively popular artist (Bill Everett) and featured two classic comic super-heroes, The Human Torch and The Sub-Mariner. More importantly, it was the first issue published by Marvel Comics and it was in perfect condition.

Popularity of the Artist

A good comic-book artist can make a thousand dollars worth of difference — literally. In 1952, a comic book called *Thun'da* was published for six issues. You can still get most of these issues for around $10, except for one: It sells for almost $1000!

What's the difference? The $1000 issue was drawn by Frank Frazetta, perhaps the most collectible artist; the others were not.

No other single factor can make a comic book as valuable as the artist who draws the book. Collectors often specialize in collecting comic books according to artist. The more well-known and -liked an artist is, the more valuable the issue is likely to be.

Who are the popular comic-book artists who can make a book valuable? The list can change monthly, due to the popularity of new artists who arrive on the scene and the changing tastes of collectors.

In the early days of comics collecting, it was the comics character or title that often determined the popularity of the book. Nowadays, it's the artist who will "sell" the book as much as the character who appears in the comic.

Popularity of Character or Title

Besides collecting by artists, collectors also like to get every issue of a comic that features a well-liked character. Often this means collecting all issues of a certain title, as well, such as *Action Comics*, which featured Superman, or *Whiz Comics*, that had Captain Marvel.

Among the 10 most valuable comic books in the world, Superman appears in two of them, Batman appears in two, Captain Marvel in two, and Captain America in two. Here's a list of popular characters who have appeared in the most valuable comic books:

Superman	Mickey Mouse
Batman	Sub-Mariner
Captain America	Wonder Woman
Captain Marvel	Superboy
Donald Duck	Fantastic Four
Human Torch	Spider-Man
Dick Tracy	

There are dozens and dozens of other well-known characters that can make a book valuable. In current comics, characters can rocket to popularity in a few months. Among the newer characters who are enjoying popularity are the new X-Men, the new Teen Titans, Daredevil, and Swamp Thing.

So what makes a comic book significant and gives it that added collector's appeal?

All first issues. The first issue of almost any comic book is worth "something," because there are collectors who want the #1 issue of all titles, regardless of content or artist. Some collectors also want the 100th issue of any comic title, so issues numbered "100" are also desirable (but not nearly to the extent of a first issue).

Origin and debut issues. The first appearance of a popular or supporting character in a comic book is sought out by collectors. This is not always the first issue of a title. For instance, Batman first appeared in *Detective Comics* #27, which is four times as valuable as *Detective Comics* #1.

Last issues and final appearances. Occasionally, the last published issue of a comic is valuable simply because it may have received low distribution or received poor sales. More recently, however, the trend has been to kill certain popular characters or supporting characters. So, instead of having an "origin" issue, there is a "demise" or "death" issue.

For example, Spider-Man's girlfriend Gwen Stacy was killed in issue #121 of *Spider-Man*, and it is six times as valuable as the previous issue, #120. Although morbid, death issues are usually valuable, depending upon the popularity of the character who is killed.

Cameo and cross-over appearances. A cross-over or "guest star" appearance is when a popular character from another comic book appears in a specific issue. Perhaps the most famous such cross-over appearance occurred in *Superman* #76 in 1952 when Batman co-starred with Superman. In this issue, the two famous superheroes discovered each other's secret identities. This particular cross-over appearance makes this issue cost three to four times as much as other issues from the same year.

Appearances by "real-life" people in a comic book can also increase its value. The most valuable appearances are those by the Beatles in some stories of the '60s. Other such famous people who have appeared in comics and may increase their value are Elvis Presley, John Kennedy, and even Marilyn

From Comic Book Collecting for Fun and Profit by Mike Benton, to be published in April 1985 by Crown Publishers, Inc. Copyright © 1985 Mike Benton

Monroe.

Subject treatment. The story content of a comic book or the manner in which a certain subject is covered can make it more collectible. For example, some collectors look for comics that are full of propaganda or patriotism, such as the comics from World War II. The treatment of blacks in comics is another area of collecting interest, and some collectors hunt down such comic titles as *All-Negro Comics* and *Negro Romances*, that were published in the early '50s.

Also appearing in the '50s were comics that were full of violence and suggestive "sex" scenes. Incidents of bondage, torture, rape, and so on were depicted in these comics, and they are sought out by historians of comic books.

Comics dealing with nuclear war, drug abuse, and other controversial areas may also be valuable because of their interesting treatments of such subjects.

In general, this may be the most difficult quality to judge, because collector interest in these subject areas may change quickly. With a careful reading of an issue's contents, however, you may discover that you have one which is of interest to the specialized collector.

Popularity of the Company

There have been hundreds of comic-book publishing companies. Many folded during the '50s, but a half-dozen or so have been actively publishing for the last 40 years. Many collectors have a preference for the releases of one comics company over another, and some fans attempt to collect every comic book published by a particular company.

Historically, the greatest amount of collector interest is in the titles published by Marvel Comics. Marvel collectors are really responsible for the big boom in the comics collecting field, and the sales of Marvel Comics titles alone easily account for more than half of all collector activity.

DC Comics, another major publisher, has recently enjoyed "second-best" status in the collecting field. Although DC has published more titles at a more consistent level of quality than Marvel Comics, fans today seem to prefer Marvel. Of course, this trend may change, but it has held for the last 20 years so.

Rarely, however, does a specific comic company make a book instantly valuable. The exception to this statement is the EC company of the early '50s. EC comics were so uniformly outstanding, featuring the best art and stories of their time, that almost any issue from this company could be considered valuable.

In general, collectors have concentrated most of their efforts among three or four major comics publishers. Among the top 50 most valuable comic-book titles of all time, DC published 16, Marvel published 9, Dell published 5, and the rest were distributed among seven other publishers who are now out of business.

Among the top 10 most valuable comics titles of recent years, Marvel published seven and DC issued three.

These two companies have captured more than 90% of the current collector's market, and they are collected by beginning and advanced collectors. Titles and comics companies that stopped publishing 10, 20, or 30 years ago do have an appeal for the specialist, but most collectors want Marvel and DC comics.

Condition

Excellent-condition books that are collectible are worth more than poorer-condition books. That's a fact of collecting lore. In comics-selling circles, low-grade and heavily worn or read comics are difficult to sell — even if they are otherwise "valuable" books.

Condition alone, however, cannot make a comic book valuable. For example, there are about as many collectors who want a "mint" copy of *Space Mouse* #8 as there are who want a "good" copy — about zero.

Supply and Demand

The more collectors who want an issue and the fewer copies that are available, the faster the price of the comic will rise. That seems simple enough, except for one problem: Nobody really knows how many issues of a particular comic are available in the collector's market.

We do know, for the most part, about how many copies of an issue are originally issued by the publisher, but there is no way of figuring out how many make it into the hands of collectors and how many simply disappear.

In the '40s, a publisher might put out 300,000 or 400,000 copies of each comic book it issued. The really popular titles sold as many as 1,000,000 copies each month, and for a while the popular *Walt Disney's Comics & Stories* had a monthly circulation that approached 2,000,000.

Starting in the early '50s, print runs were decreased for comic books. By the late '60s, the average comic book had a circulation of 150,000 to 200,000 issues. Comic-book circulation has decreased since that time, and now most current comic books are published in quantities of about 100,000 to 125,000 issues.

Of course, out of all those comics, most were lost, destroyed, or discarded within the first year that they appeared. Quite simply, there is no way that the supply of any comic book can be accurately known.

We do know from experience that certain comics rarely seem to turn up. They are difficult to find and, hence, are called "scarce" or "rare."

The supply or availability of almost any collectible — comic books, coins, or beer cans — is always an educated guess. Usually it is the perceived collector demand that causes a price to go up.

Collector demand is also a subjective and unknown factor. Most dealers base the laws of supply and demand simply on how many issues of a desired issue they currently have and how quickly local collectors are buying it.

Demand can be determined by locale and regional interests. For example, there may be more Marvel collectors in one city than another, or there might be a stronger interest in Disney titles on the West Coast than on the East Coast. A shortage of one issue may exist in one region, while there may be plenty of the same issue elsewhere.

What can we learn from all of these factors? Just this: A comic book is valuable only because someone else wants it. It has no value of its own, except as scrap paper.

Always keep in mind that the price of any comic book is solely determined by what another individual is willing to pay for it — not what any guidebook or dealer's list estimates that it's worth.

The price you pay is what the comic is worth. *You*, the collector, make a comic book valuable.

The abridged material above is taken from Mike Benton's just published book, ***Comic Book Collecting for Fun and Profit***, *a handbook for the beginning and advanced collector and investor. To order* ***Comic Book Collecting for Fun and Profit*** *(#557029), specify that title and number and send $8.95 plus $1.40 for shipping and handling charges to:* Crown Publishers, Dept. #840, One Park Avenue, New York, N.Y. 10016. *Checks or money orders should be made payable to Crown Publishers. New York and New Jersey residents must add sales tax. Please allow two to three weeks for delivery. Benton's most recent appearance in* ***Comics Collector*** *was in the Fall 1984 issue, "Which Comics Should You Collect?"*

PRICES

(Continued from Page 72)

35-36	3.75
37-43	1.00
50 DP A Night Rider	1.75
50 Bill	7.5
50 Death of Ghost Rider	1.25

HAWKEYE

1 mini series	$1.50
2-4	1.00

HERCULES PRINCE OF POWER

1 BL mini series	$2.00
2-4 B.L.	1.00

(2nd series)

1 BL mini series	1.00
2-4	.75

HERO FOR HIRE

1 G1 dr, D Power Man	$4.00
2-16	1.50

HOWARD THE DUCK

1 HA Spider Man	$5.00
2 HA	2.00
3-5	1.50
6-21	1.00
22-31	.75
Annual 1	1.00

HULK

1 JK I Hate	600.00
2 JK, SD, D Herbold	225.00
3 JK, D Veitch	150.00
4 JK	100.00
5-6	90.00
167 D Veitch	13.00
168 I Space Parasite	7.50
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105-110 HT	5.00
111-114 HT-DA	3.50
115-120	3.00
122 HT A Thing	6.00
130 HT, SD	3.00
131 HT, Iron Man	4.00
132 HT, Sw, H Veitch	2.00
133-139	2.50
140-141	3.50
142-144	2.00
145 HT, Sw, D Veitch	3.50
146-149 HT, Dr	2.50
150 HT, Sw, I Wang	4.00
151-160	2.00
161 HT, V Beast	4.00
162 HT, I Wendigo	4.50
163-173 HT	2.00
172 HT, A Men	4.00
173 HT, N Cobalt Man	2.50
174-175 HT	2.50
176-178 HT	4.00
179 HT, Missing Link	1.25
180 HT, I Wolverine	10.00
181 HT, I Wolverine	20.00
182 HT, I Crackjack	6.00
183-199	1.50
200 SB/HT	4.00
201-203 SB, SD	1.50
204 HT/SB, I Kronus	2.00
205-211	1.50
212-213	1.75
214 SB Jack of Hearts	2.50
215-221	1.25
222 JSn, AA	2.00
223-226	1.25
227 SB/HT Doc Samson	2.00
228-231	1.75
232 SB	1.50
233 SB Silver Surfer	2.50
234	1.75
235-272 SB	1.50
273-286 Alpha Flight	2.00
274/299 SB	1.75
300 SB A Spider Man	2.00
301-307 SB	1.50

ANNUAL/SPECIAL

1 reg	4.00
2 reg	4.00
3 reg	3.00
4-5	2.50
6 HT, Dr Strange	3.75
7 Wlg/SL Spider Man	5.00
8 Alpha Flight	3.50
9-11	1.50
12-13	1.00

GIANT-SIZE

1 reg	$2.50

ICEMAN

1-3 mini series	75

INDIANA JONES

1 Wlg, TA	$1.50
2 Wlg, TA	1.00
3-5	1.00
6-24	.60
25-29 SD	.65

INDIANA JONES: TEMPLE OF DOOM

1 mini-edition	.75

INHUMANS

1 GP, V Blasko	$3.00
2-6	1.50
7-9	1.00

IRON FIST

1 Wlg	$10.00
2-5 Wlg	6.00
6-14 Wlg	5.00
15 Wlg, A Wolverine	20.00

IRON MAN

1 BD/GC	$45.00
2 GC, I Demolisher	15.00
3 GC	10.00
4-5 GC	3.00
6-10	2.00
11-13	1.50
14 JSn/MP	1.75
15 SD, MP, rep	3.50
16	1.00
17-20 AA	1.50
21-29	.60

(2nd series, Baxter paper)

1 BL Blade	$2.00
2 Microverse	1.50

(3rd series)

1 BL Hama	$1.50
2 BL	1.25
3-4 BL	1.00
5-9	.65

LAST STARFIGHTER, THE

1-2 movie adaptation	$.75

LAST OF THE POPE-JOHN-PAUL II, THE

1 JSt	$1.50

MACHINE MAN

1	$2.00
2	1.00
3-5	.75
6-17	.60
18 Alpha Flight	5.00

MACHINE MAN (limited series)

1 HT, BS	$2.50
2-4 HT, BS	1.50

MAGIK

1-2 Illyana & Storm	$2.50
3-4	1.50

MAN-THING

1 FB/IM, A Howard the Duck	$6.00
2-5	2.50
6-10	1.50
7-11 MP	2.00
12-15	1.00
27 MK C Howard the Duck	2.50

GIANT

1 reg, SD/JK	$2.00
2-3	1.50
4 FB, I Howard the Duck solo	5.00
5 FB Howard the Duck	5.00

MARVEL & DC PRESENT

1 WG, TS, A Men & Titans	$3.00

MARVEL FANFARE

1 MG, JB, Spider Man/Daredevil	$12.50
2 MG, S/M, Rio Carnival	12.00
3 DC, E Men	6.00
4 MG, JB, MZ, A Men	5.00
5 MK, Dr Strange/CA	6.00
6 Spider Man/Dr Strange	7.00
7 Hulk/JD	2.50
8 JB, MZ, CR/DP, Dr Strange	2.00
9 Man Thing	2.00
10 GT, GP, Black Widow	2.00
11 Vision & The	2.00
15 RS, I Iraq	2.50
16 JB/JJ Sheriff	2.00
18 FM, Capt America	2.00
19 Cloak & Dagger	1.50
20-21	1.00

MARVEL FEATURE

(1st series)

1 NA(c), D Defenders	$10.00
2 BE, Sub Mariner rep	6.00
3 BEv, Defenders	5.00
4 Ant Man	3.00
5 & Ant Man	3.00
7-10 DR, Ant Man	3.00
11 GM & Torch	3.00

MARVEL GRAPHIC NOVEL

1 JSn, Death of Captain Marvel	$10.00
1a 2nd Printing	10.00
2 Elric The Dreaming City	10.00
3 JSn, Dreadstar, Lifestyles	9.00
4 BMc, New Mutants	10.00
5 BA, X Men, God Loves, Man Kills	10.00
6 WS, The Star Slammers	7.00
7 CR, Ka'aranan	7.00
8 Wy/AG, Super Boots	7.00
9 DC, Talisman	7.00
10 Hearthurn	6.00
11 MM, Void Indigo	6.00
12 Dazzler	6.00
13 MM, Stardrunk	6.00
14 Swords of Swashbucklers	
Reprints of Conan issue after #1	

MARVEL PREMIERE

1 GK, D Warlock	$3.00
2 TK, Yellow Claw	3.00
3 BS, Dr Strange	9.00
4 FB, SD, Dr Strange	4.00
5 MP/CR, Dr Strange	3.00
6 MP, FB, Dr Strange	4.00
7 MP, GK, Dr Strange	3.00
8 JSn, Dr Strange	4.00
9 FB, Dr Strange	3.50
10 NA/FB, Dr Strange	3.00
11 GK/DH Iron Fist	2.50
16 ZZ Iron Fist	2.00
23 24 PB, Iron Fist	2.25
25 Wlg, Iron Fist ends	2.00
26 JK, Hercules	1.00
27 Satana	1.00
28 Legion of Monsters	1.00
29 JK, D Red Raven	1.25
30 JK, Liberty Legion	1.25
31 JK, I Wood-God	1.00
32-33 JK, Mercurio	1.00
34 HC, Solomon Kane	1.00
35-37 JO Man	1.00
38 AN, MP, Wonderworld	3.00
39-40 Torpedo	1.75
41 Seekin' 3000	1.00
42 Jaguar	1.00
43 J Paladin	1.00
44 KG, Jack of Hearts	2.00
45 Man Wolf	1.00
46 CP, War God	1.00
47 BV, D New Ant Man	2.00
48 JBy, Ant Man	2.00
49 Falcon	.75
50 Alice Cooper	.75
51-53 Black Panther	.75
54 SD, Cable Hammers	.75
55 Wonder Man	.75
56 HA, RC, Domino Fortune	.75
57 WS, Doctor Who	2.50
58 TA/TM, Doctor Who	2.50
59 Doctor Who	1.50
60 WS, Doctor Who	1.50
61-75 Star Lord	1.50

MARVEL SPOTLIGHT

1 WW, Hail, Red Wolf	$4.00
2 A Werewolf	3.00
3 SD, MP, D Ghost Rider	3.50
4 & Ghost Rider	3.50
9 Lt Ghost Rider	2.00
12 SD, Quest of Satan	1.50
13-20 Son of Satan	1.00
21-24 Son of Satan	.75
25 Sinbad	.75
26 Scarecrow	.75
27 Sub-Mariner	.75
28 Moon Knight	7.50
29 JK, Moon Knight	4.00
30 JK, Warriors 3	.75
31 HC/TD, A Nick Fury	.75
32 Spider Woman	3.50
33 Deathlok	.75

MARVEL TEAM-UP

1 FB, Capt Marvel	$1.00
2 FA/HC1, Capt Marvel	1.50
3 APB, Capt Marvel	.75
4 MG, SD, Dragon Lord	.75
5 J Star Lord	1.00
6 FA/HC1, Capt Marvel	2.00
9 11 SD Capt, Universe	3.00

MARVEL TALES

1 rep, D Spider Man/Daredevil	$30.00
2 rep, D X Men	15.00
3 rep, I Torch	6.00
4-6 rep	4.00
7-12 rep	3.00
13 rep, Spider Man	5.50
14-15 rep	2.50
16-76 rep	1.50
77 rep	1.50
80 97 rep	1.00
98 rep, D Gwen Stacy	2.00
99 rep, D Green Goblin	2.00
100 rep, SD/GK, JMN	1.50
101-136 rep	.75
137 rep, Starlin	1.00
139-172 rep	.60

MARVEL TEAM-UP

1 RA, Spdr & Torch	$20.00
4 GK, Spdr & X Men	9.00
5 GK, Spdr & Vision	6.00
6 GK, Spdr & Thing	5.00
7 GK, Spdr & Thor	5.00
8 Spdr & Gil	5.00
9 RA, Spdr & Ant Man	5.00
10 Spdr & Torch	3.00
11 Spdr & Inhumans	3.00
12 RA, GP, Spdr & Werewolf	3.00
13 GK, Spdr & Capt. Amer ca	3.00
14 GK, Spdr & Dr Strange	3.00
15 RA, DP, Spdr & Ghost Rider	3.00
16 GK, Spdr & Captain Marvel	3.00
17 GK, Spdr & Mr Fantastic	3.00
18 GK Torch & Hulk	3.00
19 GK, Spdr & Kid Zar	3.00
20 SB, Spdr & Black Panther	3.00
21 GK, Spdr & Iron Man	3.00
22 SB, Spdr & Hawkeye	2.50
23 Torch & Scarlet Witch	2.50
24 Spdr & Brother Voodoo	2.50
25 Spdr & Daredevil	2.50
26 Human Torch & Thor	2.50
27 Spdr & Hulk	2.50
28 Spdr & Heroes	2.50
29 Human Torch & Iron Man	2.50
30 Spdr & Falcon	2.50
31 Spdr & Iron Fist	2.50
32 Torch & Son of Satan, & Thing	2.50
33 SB Spdr & Nighthawk	2.50
34 SB Spdr & Valkyrie	2.50
35 SB Human Torch & Dr Strange	2.50
36 SB, Spdr & Frankenstein	2.50
37 SB, Spdr & Man Wolf	2.50
38 SB, Spdr & Beast	2.50
39 SB, Spdr & Human Torch	2.50
40 SB, Spdr & Sons of the Tiger	2.50
41 SB, Spdr & Scarlet Witch	2.50
42 SB, Spdr & Jean Grey/Phoenix & Vision	2.50
43 SB, Spdr & Dr Doom	2.50
44 SB, Spdr & Man Thing	2.50
45 SB, Spdr & Wolverine	2.50
46 SB, Spdr & Deathlok	2.50
47 Spdr & Thing	2.50
48 SB, Spdr & Iron Man	2.50
49 SB, Spdr & Iron Man	2.50
50 SB, Spdr, Dr Strange	2.50
51 SB, Spdr, Iron Man,	2.50
52 SB, Spdr & Capt. America	1.25
53 JBy, Spdr & Hulk, X Men	12.00
54 JBy, Spdr & Hulk, Wendigo	4.00
55 JBy, Spdr & Warlock	1.25
56 SB, Spdr & Daredevil	1.25
57 SB, Spdr & Black Widow	1.25
58 SB, Spdr & Ghost Rider	1.25
59 JBy, Spdr & Yellowjacket	1.50
60 JBy, Spdr & Torch, A Ms Marvel	1.50
62 JBy, Spdr & Ant Marvel	2.00
63 JBy, Spdr & Iron Fist	1.50
64 JBy, Spdr, Daughters of Dragon	1.50
65 JBy, Spdr, Ghost Rider	2.50
67 JBy, Spdr & Taiga	3.50
68 JBy, Spdr & Man Thing	1.50
69 JBy, Spdr & Hawk, A Polaris	3.50
70 JBy, Spdr, Thor, A Havok, Polaris	3.50
71 SMh & Falcon	1.25
72 SMh & Iron Man	1.50
73 SMh, D Namor	1.25
74 RH, Spdr Not Ready for Prime Time Players	1.50
75 JBy, Spdr & Power Man	3.00
76 SMh & Iron Fist	1.25
77 HC, Spdr & Ms Marvel	1.25
78 DP, Spdr & Wonder Man	1.25
79 JBy, Tb, Spdr & Red Sonja	3.00
80 SpM, Dr Strange & Clea	1.50
81 SpM & Solomon Kane	1.00
82 SB, Spdr & Black Widow	1.25
83 SB, Spdr & Nick Fury	1.25
84 SB, Spdr & Master of Kung Fu	1.25
85 SB, Spdr, Shang Ch	1.25
86 BMc, Spdr, Guardians of Galaxy	1.75
87 GC, Spdr & Black Panther	1.25
88 SB, Spdr & Invisible Girl	1.25
89 RB, Spdr & Nighthawker	2.50
90 BMc, Spdr & Beast	1.25
91 SpM & Crusty Bunkers	1.00
92 DI, SpM & Hawkeye	1.25
93 DI, SpM & Werewolf	1.25
94 MJ, Spdr & Shroud	1.50
95 SpM & Mystic Knights of Tir Na Nog	1.00
96 SpM & Howard the Duck	1.00
97 Hulk & Spdr Warlord	1.00
98 SpM & Black Widow	1.00
99 SpM & Machine Man	1.00
100 Hy, SpM, FF, I Karma	4.00
101 SpM & Nyckhouse	1.00
102 SpM & Doc Samson	1.25
103 SpM & Ant Man	.75
104 Hulk & Ka Zar	.75
105 Power Man & Iron Fist & Hulk	.75
106 HT, SpM & Capt Marvel	1.25
107 HT, SpM & Wolverine	2.00
108 HT, SpM & Paladin	.75
109 HT, SpM & Spectre	1.25
110 HT, SpM & Iron Man	.75
111 HT, SpM & Ghost Rider	1.25
112 HT, SpM & Kong Kull	.75
113 HT, SpM & Quasar	.75
114 HT, SpM & Falcon	1.00
115 HT, SpM & Thor	1.00
116 HT, SpM & Valkyrie	.75
117 HT, SpM & Wolverine	2.00
118 HT, SpM & Professor X	1.25
119 KGa, SpM & Gargoyle	.75
120 HT, SpM & Daredevil Fortune	.75
121 KGa, SpM/Human Torch	.75
122 123 Man Thing & Daredevil	.75
124 KGa, SpM & Gargoyle	.75
125 KGa, SpM & Tigra	.75
126 BH, SpM & Hulk	.75
127 KGa, SpM & Watcher	.75
128 131	.75
134 Jack of Hearts	1.00
135 Ruby Purple	1.00
136 Wonder Man	.75
137 Aunt May & Franklin's Mom	.75
138 140 Spdr-Man/Nick Fury	.75
141 SpM new costume	2.00
142 SpM, Captain Marvel	1.00
143 SpM, Starlox	.75
144 SpM, Moon Knight	.75
145 SpM & Iron Man	.75
146 SpM	.75
147 SpM, Human Torch	.75
148 149	.75
150 SpM & X Men	1.50

ANNUALS

1 A New X Men	$10.00
2 A Spdr-Hulk	2.00
3 A Ms Marvel Man	1.50
4 A Daredevil Moon Knight	2.50
5 A SpM Thing, Scarlet Witch	1.50
6 A New Mutants, Dracula & Dagger	3.00
7 A Alpha Flight	1.50

MARVEL TREASURY EDITION

1 SpM, Origin	$4.50
2 TK FF Silver Surfer	3.00
3 Thor	3.00
4 BS, Conan	4.00
5 Wlg, Hulk	3.00
6 SD, Dr Strange	3.00
7 JK Avengers	4.00
8 Spider Woman	3.00
9 Super-Hero Team up	3.00
10 Nova	3.00
11 FF	3.00
12 Howard the Duck	3.00
13 Xmas	3.00
14 SpM	3.00
15 BS, Conan/Red Sonja	4.00
16 Defenders	2.50
17 Hulk	2.50
18 SpM, X Men	3.00
19 Conan	2.00
20 Hulk	2.00
21 FF	2.00
22 SpM	2.00
23 Conan	2.00
24 Hulk	2.00

KING-SIZE ANNUAL

7 M. V Destroyer $2.50
5 6 M. rep 2.00
5 6 /R/-/B 1.50
7 12 1.00

GIANT-SIZE

1 GK. rep $1.00

TIMESPIRITS

1 3 Fpc Comics $1.50

TRANSFORMERS

1 fry adaptation $2.50
2-4 1.50

U. S. 1

1 MT, origin $1.00
2 12 .75

2010

1 2 movie adaptation $ .75

VISION & SCARLET WITCH

1 mini-series $1.75
2-4 1.25

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1 2 VM, Epic Comics 1.50

WARLOCK (1st series)

1 GK Origin $5.00
2 3 3.00
4 GK 2.50
5 8 2.00
9 15, ISc 2.50

SPECIAL EDITION (2nd series)

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2-6 ISd, rep 2.00

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2 1.00

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2 7 MP 2.00
8 12 1.50
13 19 2.00
20 1.50
21 31 1.00
32 O&I Moon Knight 15.00
33 Moon Knight 10.00
34 36 1.00

37 Blev, A Moon Knight 6.00
38-41 1.00
42 43 1.25

GIANT SIZE

2 SD, Frankenstein rep $2.00
3 SD 1.50

WEST COAST AVENGERS

1 Bri mini-series 2.50
2-4 BH 1.50

WHAT IF?

1 Spider Man $6.00
2 GK(c) Hulk 4.00
3 GK/KJ Avengers 3.75
4 GK(c) 3.75
5 Capt. America 3.75
6 Fantastic Four 3.00
7 GK(c) Spider Man 3.00
8 GK(c) Daredevil 4.00
9 JK(c) -D Marvel Boy 3.00
10 JB Thor 2.50
11 JK Fantastic Four 2.00
12 Hulk 2.00
13 JB Conan 4.00
14 Sgt. Fury 2.00
15 GI. Nova 2.00
16 Fe Mancha 2.00
17 CI Ghost Rider 2.00
18 IS, Dr. Strange 2.00
19 RB, Spider Man 2.00
20 Avengers 4.00
21 GC Sub-Mariner 2.00
22 Dr. Doom 2.00
23 JB Hulk 2.00
24 GK, RB Spider Man 2.00
25 Thor Avengers 2.00
26 JBy(c) Capt. America 2.00
27 FM(c), X-Men 2.00
28 FM, Daredevil 9.00
29 MG(c), Avengers 1.50
30 RB, Spider Man 1.50
31 Wolverine 2.50
32 Avengers 1.25
33 BL, Dazzler 1.25
34 FH/FM-/BIy/BSz 1.50
35 FM, Elektra 2.50
36 JBy Fantastic Four 1.50

37 Blv, A Moon Knight 1.25
38 Daredev 1.50
39 Thor, Conan 1.25
40 Dr Strange 1.25
41 Sub Mariner 1.25
42 Fantastic Four 1.00
43 45 Hulk 1.00
46 Spider Man 1.00
47 Thor/ Loki 1.00

WOLVERINE

1 FM / Mar-Vell $3.50
2-4 BM 2.00

X-MEN

IX. D X Men -, Magneto $480.00
2 IK, I Vanisher 165.00
3 IK, I Beh 90.00
4 IK, I Evil Mutants 80.00
5 IK, I Evil Mutants 50.00
6 IB Pr 25.00
7 IC 15.00
8 X-20 17.00
9 1 27 10.00
10 I Banshee 12.00
11 X-20 10.00
12 34 7.00
13 X(c) A Spider Man, Banshee 8.00
14 40 7.00
15 43 6.00
16 44 Dr A Magneto 7.00
17 45 RB 6.00
18 46 Dr. Dr. Magneto 7.00
19 51 Dr. Magneto 11.00
20 52 DM, MSe, JSt, Q Lorna Dane 6.00
21 53 BS, Sinister, Sid 14.00
22 54 55 BS, DH, Q Havok 10.00
23 56 & NA 7.00
24 DH, D Sunfire 11.00
25 NA & Havok, SHIELD 17.00
26 58 & Hulk, Hawk 6.00
27 60 rep 4.00
28 61 63 rep 3.00
29 64, DC, BMc, I New X-Men 90.00
30 65, GP, DC, D Thunderbird 40.00
31 66 67 15.00
32 68 DC 12.00
33 69 DC, I Phoenix, A Juggernaut 30.00

102 DC, D Storm 20.00
103 107 15.00
108 DC, JBy/TA, A FF 25.00
109 DC, JBy/TA, I Weapon Alpha 20.00
110 DC, TA, A Warlock 16.00
111 DC, JBy/TA, A Beast, Magneto 15.00
112 119 12.50
120 JBy/TA, I Alpha Flight 22.00
121 DC, JBy/TA, A Alpha Flight 25.00
122 DC, JBy/TA, I Hellfire Club 10.00
123 128 8.00
129 JBy/TA, I Kitty Pryde 10.00
130 JBY, JBy/TA, I Dazzler 12.00
131 138 JBy/TA, A, Angel 8.00
139 140 JBy/TA 10.00
141 143 JBy/TA 4.00
144 150 2.50
151 155 2.00
156 DC, A Starjammers 2.50
157 158 DC 1.50
159 BSz, A Dracula 2.00
160 163 1.50
164 DC, I Brian 1.75
165 167 PS 2.50
168 174 1.50
175 PS, guest, A take Phoenix 2.00
176 178 JB2 1.25
179 185 JB2 1.00
186 BS, TA, Storm 1.25
187 192 JB2 1.00
193 JB2 1.50

ANNUAL

1 rep X Men #'s, 11 12.00
2 rep X Men #'22, 23 12.00
3 FM, GP, TA, I Arnon 5.00
4 JB 2, BMc, A Dr. Strange 4.00
5 BA BMc, A Fl 2.00
6 BSz, A Dracula 3.00
7 MG, Impossible Man 2.00
8 Kelly 1.50

GIANT-SIZE

#1 GK, DC, I&O New X Men
#2 GK, KJ rep $12.00

X-MEN AT STATE FAIR

1 Dallas Times Herald 6.00

X-MEN CLASSICS

1 4 reprints 2.00

X-MEN/MICROMAUTS

1 BG, Limited Series 1.50
2-4 1.00

GENERAL

GENERAL TYPE TITLES

These are common titles with no special artists or content

BIMONTHLY

15c cover — VG or better $1.25
20c cover — VG or . . . 1.00
25c cover — mostly Harveys .75
35c cover 60
60c cover 60

Archie

12c cover — VG or better $3.00
15c cover — VF-NM .80
20c cover — VG or better .60
25c cover — VF-NM .60
35c cover — VF-NM .50
60c cover — NM .50

MYSTERY

12c cover — VG or better $1.00
15c cover — VG or better .60
20c cover — Mostly DC VG+ .50
35c cover — VG or better .50
60c cover — Fine or better .50
60c cover NM .50

SCIENCE-FICTION

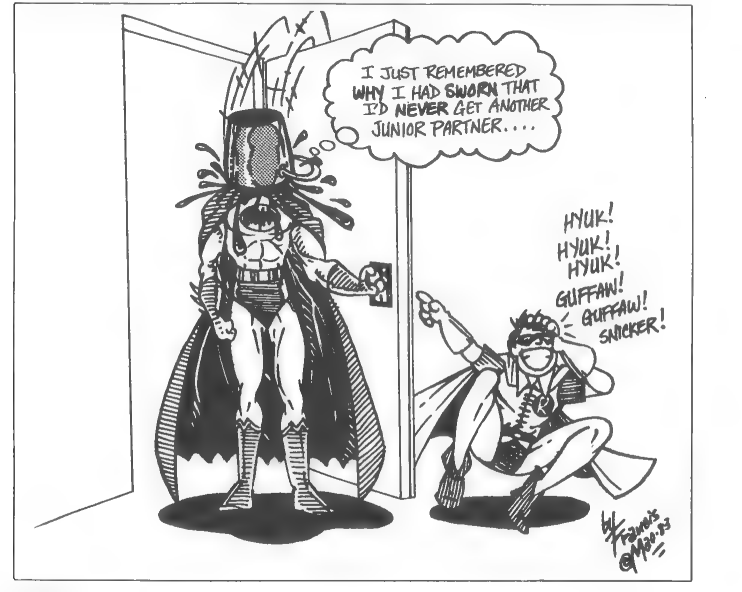
12c cover — VG or + $1.25
15c cover — VG or + 1.00
20c cover — VG or + .75

WAR

12c cover VG or + $ .60
15c cover — VG or + .60
20c cover — Mostly DC VG + .50
25c cover — VG or + .50
40c cover — Fine or + .50
60c cover — NM .50

WESTERN

15c cover — VG or + $1.00
20c cover — VG or + .75


I JUST REMEMBERED WHY I HAD SWORN THAT I'D NEVER GET ANOTHER JUNIOR PARTNER....
HYUK! HYUK! HYUK!
GUFFAW! GUFFAW! SNICKER!
Frazier @Mar-83

PRICE GUIDE

This covers the titles published by independent publishers for the so-called "direct-sales" market. If you compare this listing to the listing we ran last issue, you'll find that the market is still relatively stable. The death of Pacific Comics did not raise or lower the value of its titles. The price on **Teenage Mutant Ninja Turtles**, however, is still going up.

AARDVARK VANAHEIM

CEREBUS

1 original	$200.00
2	175.00
3	100.00
4	75.00
5	50.00
6-7	25.00
8-11	20.00
12-15	17.00
16-20	10.00
21-30	2.50
31-67	2.00

FLAMING CARROT

1-2	$2.00

JOURNEY

1	$2.00
2-14	1.75

MS. TREE

10	$1.70

NEIL THE HORSE

1	$2.50
2-9	2.00

NORMALMAN

1	$2.50
2-5	1.70

STRANGE BREW

1	$3.00

SWORDS OF CEREBUS

1-5	$5.00

AMERICOMICS

AMERICOMICS

1	$3.00
2-4	2.00
5-6	1.75

BLACK DIAMOND

1-3	$2.00

BOLT & STARFORCE SIX

1	1.75

CAPTAIN PARAGON

1-2	$1.50

NIGHTVEIL

1	$1.75

STAR MASTERS

1	$1.50

ARCHIE ADVENTURE

HOOD

1-3 Ath/OM	$1.00

BLUE RIBBON

1-3	$1.50
4-13	.75

COMET

1-2 CI	$1.00

FLY

1 RB	$1.25
2-6 RB/SD	1.00
7-9	.75

MANTECH ROBOT WARRIORS

1	.75

THE MIGHTY CRUSADERS

1-4 RB	$1.50
5-8 RB	.75

ORIGINAL SHIELD

1	$1.00
2-4	.75

STEEL STERLING

1	$1.50
2-7	.75

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1	$1.00

CAPITAL

BADGER

1	$2.00
2-4	1.75

NEXUS

1-6	$1.75

WHISPER

1-2	$1.75

COMICO

ELEMENTALS

1	9.00
2	3.50
3	2.50

EVANGELINE

1-2	$1.50

MACROSS

1	$1.50

MAGE

1-5	$1.50

CONTINUITY

ZERO PATROL

1 INA	$1.50

DELUXE

WALLY WOOD'S THUNDER AGENTS

1 GP,KG,DC	$7.50
2 GP,KG DC	2.00

EAGLE

JUDGE DREDD

1 BB	$2.50
2-6 BB	1.50
7-18	1.00

JUDGE DREDD: JUDGE CHILD QUEST

1-2	$1.50

NEMESIS

1	$2.00
2-5	1.50

ROBO HUNTER

1	$1.50
2-5	1.00

ECLIPSE

ALIEN WORLDS

8	$1.50

AXEL PRESSBUTTON

1	1.50

AZTEC ACE

1	$2.00
2-8	1.50

BERNI WRIGHTSON

5	$1.50

CAP'N QUICK & A FOOZLE

1	$1.50

CROSSFIRE

1-7	$1.50

DESTROYER DUCK

1-7	$1.50

DRAGENTS

1	$3.00
2-5	1.75
6-17	1.50

ECLIPSE MONTHLY

1 SD, KJ	$2.00
2 GC, KJ	2.00
3-10	1.50

GROO SPECIAL

1	2.00

JOHN LAW

1	$2.00

MS. TREE

1-3	$1.00
4-9	1.50

SABRE

1	$2.00
2-11	1.50

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1	1.50

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10	$1.50

ZOT!

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AMERICAN FLAGG!

1 HC	$5.00
2 4 HC	3.00
5 12 HC	1.50
13	1.00
14 PB	1.75
15 17 HC	1.50
18 20 HC	1.25

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1 ISa	$1.50
2-21 ISa	1.25

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1 Beowulf	$6.00

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1-2	$3.00
2 10	1.50

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1 MGr	$3.50
2-4 MGr	2.50
5-8 MGr	2.00
9 12 MGr	1.75
13 21 MGr	1.50
22 25 MGr	1.25

MARS

1	$2.00
2-5	1.50
6-12	1.25

THE P.I.'S

1 JSa, Ms Tree, C Allan	1.50
2-3 ISa	1.25

STARSLAVER

9 16	$1.50
17-19	1.00
20 27	1.25

WARP

1 FB	$2.00
2 7 FB	1.50
8 19	1.25

WARP SPECIAL

1	$1.50
2-3	1.00

KITCHEN SINK COMIX

MEGATON MAN

1	$2.00

THE SPIRIT

1-6 WE, rep.	$2.00
7 WE	2.95

J.C. PRODUCTIONS

HALL OF FAME

1-3	$1.00

THUNDER AGENTS

1-2	$1.00

MIRAGE

TEENAGE MUTANT NINJA TURTLES

1 (1st printing)	$40.00
1 (2nd printing)	20.00
2 (1st printing)	2.50

PACIFIC

ALIEN WORLDS

1 AW/VM/NR	$2.50
2 3	2.00
4-7	1.50

BERNI WRIGHTSON MASTER OF THE MACABRE

1 BW reprints	$1.50
2-3 BW	1.50

BOLD ADVENTURE

1	$1.25
2	1.50
3 Spitfire	1.50

CAPTAIN VICTORY

1 JK	$2.00
2 JK	1.50
3 JK, I Ms. Mystic	1.50
4 5 JK	1.00
6 M./SD, I Missing Man	1.00
7-13 JK	1.00

CORBEN SPECIAL

1	$1.50

DEMON DREAMS

1-2	$1.50

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1 GM Mins Series	1.00
2 GM	1.25
2-3 GM	1.00

ELRIC

1 CR	$2.00
2-4 CR	1.50

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2 E SA	1.50

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PATHWAYS TO FANTASY

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SILVER STAR

1 JK	$1.50
2-6 JK	1.00

SILVERHEELS

1	$2.00
2	1.50

SKATEMAN

1 NA	$1.50

SOMERSET HOLMES

1 BA	$2.00
2-4 BA	1.50

STARSLAYER

1 MG	$2.00
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CONVENTION CALENDAR

GREAT LAKES

STATES IN REGION: Ill. Ind. Ky. Mich., Ohio and Wis.

SOUTH BEND, IN April 13 Mechanix Convention (C), 2 B Falcons, Sheridan at Western, A $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH 219-232-8129

FARMINGTON HILLS, MI - April 14 - X-Trava-Con Comic Book & Baseball Card Show (C, Cd). American Legion Hall, 29500 W. 9 Mile Rd., 10am-4pm. $2.00. Michael Lester, 16732 Carriage Lamp Rd., #929, Southfield, MI 48075. PH 313 557 3235

DECATUR, IL April 14 Lotsa Memories Show (C, Cd, M, R). Sheltrel Motor Inn, Hways 121 & 51, A free. 2601 W. Lake Ave., #16, Peoria, IL 61615. PH 309 688 5530

CHICAGO, IL April 14 - Chicago Minicon (C), Americana-Congress Hotel. 520 S. Michigan Ave., A 75¢, $ 75 Minicon Hotline, PH 312-743-4493

TROY, MI - April 19 21 - Contraption (SF), Holiday Inn Contraption, 327 Orion Terrace, Lake Orion, MI 48035

GRAND RAPIDS, MI April 20 The Greatest Mincon (C, Cd). Ramada Inn, 255 28th St. S.W. (near 28th & US 131). 10am-6pm. A $1. Tardy's Collector's Corner, 2009 Eastern Ave. S.E., Grand Rapids, MI 49507. PH 616-247-7828

DAYTON, OH - April 20-21 - Dayton III Annual Comic Book & Baseball Card Show (C, Cd). Convention Center, 5th & Main. Sat. 11am-7pm; Sun. 11am-5pm. A $1. Bob Weley, Maverick's, 2312 E. Dorothy, Dayton, OH 45420 PH 513 294 4900

ROCKFORD, IL April 20 Comic Book & Baseball Card Show (C, Cd). Quality Inn, Convention Center. 4419 11th St., 10am-4pm. A 50¢, T-21, F $17. Bill Classe, Conventions, Gary Johnson, 605 Theodore St., Loves Park, IL 61111 PH 815-633-8495

ELMHURST, IL April 21 Comic Book & Baseball Card Show (C, Cd). American Legion, 310 W. Butterfield Rd., 10am-3pm. A $1, F $20 Graham Cracker Comics, 5 E Chicago, Naperville, IL 60540 PH 312-355-4310 or 312-932-1949

MERRILLVILLE, IN - April 21 - Comic Book & Collectibles Show (C, Cd). Holiday Star Resort. Convention Center I-65 & Rt. 30, 10am-4pm, A $1, under 12, 50¢. PH 312 649-0888 or 312 849 1521

CHICAGO, IL April 27-28 - Creation Show (C, DW, ST) Continental Hotel, 505 N. Michigan Ave, A n/a, F $125

CHICAGO, IL - April 27-28 - Fantasy Convention 1985 (C, F, M, SF). Essex Hotel, 800 S Michigan Ave. Sat 11am-8pm, Sun 12noon-7pm, A $8 if sent by April 6, $12 at the door, F $25 Fantasycon 1985, 7046 N Clark, Chicago, IL 60626 PH 312-743-7176

LANSING, IL April 28 Lansing Comic Book & Sport Card Convention (C, Cd). Holiday Inn, 174th St. & Torrence Ave., A 50¢ Joe Becerra, 1617 Astor St 1E, Calumet City, IL 60409 PH 219-862-5268

PORTSMOUTH, OH May 3-5 Roy Rogers-Dale Evans Collectors Fan Club Reunion (M), Ramada Inn, 1-5 and 1st A. $2 James Wilson, 442 Bloom, Portsmouth, OH 45662 PH 614-354-6468

TOLEDO, OH - May 5 - Comic Book & Nostalgia Fair (C), Ramada Inn-Southwyck, 2340 S Reynolds, A $1 Joseph Same, 4220 Monroe St., Toledo, OH 43606 PH 419-472 5464

MADISONVILLE, KY - May 11 - Comic Book & Baseball Card Show (C, Cd). Ramada Inn, US Hwy 41A, 10am-5pm, A free, T 20, F $25. Steve Kessinger, 2700 Navajo Ct., Bowling Green, KY 42101. PH 502-842-2297.

CLEVELAND, OH - May 19 - Saturday's Child Nostalgia Festival #21 (C, Cd, M, SF). Holiday Inn, Rt 8 & Emery Rd., 11am-5pm, A $1.50, T 80 Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118 PH 216-932-8990

CHICAGO, IL May 19 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A 75¢, F $25 Minicon Hotline, PH 312 743-4493

LANSING, IL May 26 - Lansing Comic Book & Sport Card Convention (C, Cd). Holiday Inn, 174th St. & Torrence Ave., A 50¢, Joe Becerra, 1617 Astor St 1E, Calumet City, IL 60409 PH 219-862-5268

LOMBARD, IL - May 26 - Relax-A-Con (C, Cd, SF, M). Vet Hall, 635 W. Parker Dr., 9am-3pm, A $1, F $19.99 B.J.'s Comic Corner, 260 N. Ardmore, Villa Park, IL 60181. PH 312 834-0383

CHICAGO, IL - June 1-2 - Creation Show (C, DW, ST), Continental Hotel, 505 N. Michigan Ave., A n/a, F $125 Creation, Box 7175, Garden City, NY 11530

ELMHURST, IL - June 16 - Comic Book & Baseball Card Show, (C, Cd) American Legion, 310 W. Butterfield Rd., 10am-3pm, A $1, F $20 Graham Cracker Comics, 5 E Chicago, Naperville, IL 60540 PH 312-355-4310 or 312 932 1549

CHICAGO, IL - July 5-7 - 10th Annual Chicago Comicon (C), Ramada-O'Hare Hotel, A n/a Chicago Comicon 1219 Devon, Chicago, IL 60660. PH. 312-274-1832

DAYTON, OH July 12 14 - PULPCON 14 (P), Univ of Dayton Rusty Hevelin, Box 112, Dayton, OH 45401

CLEVELAND, OH - Aug. 3-4 - Saturday's Child Nostalgia Festival #21 (C, Cd, M, SF), Richmond Mall, Richmond Rd. & Wilson Mills Rd., Sat. 10am-9pm, Sun. Noon-5pm, A free, T 90 Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118 PH 216-932-8596

ELMHURST, IL - Aug. 18 - Comic Book & Baseball Card Show, (C, Cd). American Legion 310 W. Butterfield Rd., 10am-3pm, A $1, F $20 Graham Cracker Comics, 5 E Chicago, Naperville, IL 60540 PH 312 355-4310 or 312 932-1549

MILWAUKEE, WI Aug. 22-25 - GENCon (C, G), MECCA Convention Center, 500 W. Kilbourn Ave., A n/a TSR, Inc. PO Box 756, Lake Geneva, WI 53147 PH: 414-248-3625

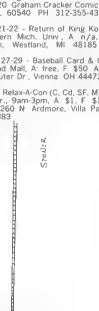
NILES, OH - Aug 23-25 - Baseball Card & Comic Show (C, Cd), Fastwood Mall, A free, F $50 A-Lot-A Sports Cards 50 N Outer Dr., Vienna, OH 44473 PH 216 394 2831

ELMHURST, IL Sept. 15 Comic Book & Baseball Card Show, (C, Cd). American Legion, 310 W. Butterfield Rd., 10am-3pm, A $1, F $20 Graham Cracker Comics, 5 E Chicago, Naperville, IL 60540 PH 312-355-4310 or 312-932-1549

YPSILANTI, MI - Sept 21-22 - Return of King Kon (C), McKenny Union, Eastern Mich. Univ., A n/a, Gary Reed, 1660 Hemlock, Westland, MI 48185 PH 313-326 8788

COLUMBUS, OH Sept 27-29 - Baseball Card & Comic Show (C, Cd), Westland Mall, A free, F $50 A-Lot A Sports Cards, 50 N Outer Dr., Vienna OH 44473 PH 216-394-2831

LOMBARD, IL - Sept 29 - Relax-A-Con (C, Cd, SF, M). Vet Hall, 635 W. Parker Dr., 9am-3pm, A $1, F $19.99 B.J.'s Comic Corner, 260 N. Ardmore, Villa Park, IL 60181 PH 312 834 0383



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MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va and Wash. D.C.

VIRGINIA BEACH, VA - April 6 - Jubilee Comic Book & Science Fiction Convention (C, SF). Pavilion Convention Center, 1000 19th St., 10am-5pm, A $3, F $35 Jubilee Enter., 11910 Asbury Dr., Fort Washington, MD 20744 PH 301 292 4587

ARLINGTON, VA April 13 - Jubilee Comic Book & Science Fiction Convention (C, SF), Holiday Inn, 1489 Jeff Davis Hwy., 10am-5pm, A $3.75, F $40 Jubilee Enter., 11910 Asbury Dr., Ft Washington, MD 20744 PH: 301-292-4587

CHARLOTTE, NC - April 20 - Comics' Nuff Said Altercation '85 (C), Howard Plaza Hotel, 5321 E Independence Blvd, A n/a Norma Orrell 1500 Central Ave., Charlotte, NC 28205 PH 704 333 5662

GREENVILLE, NC April 21 - Comic & Record Con (C, R), Ramada Inn, 3221 Greenville Blvd., A free, F $20. Charles Lawrence, 913 Jackson Dr., Greenville, NC 27834 PH 919-758-6909

ASHEVILLE, NC - May 4-5 - AsyCon (C, SF), The Inn on the Plaza, downtown at I-240. A n/a D.W. Howard, 38 Wall St., Asheville, NC 28801 PH 704-254-2103

TOWSON, MD May 5 - Serendipity Comic Book Mart (C), Quality Inn, Baltimore Bell Exit 265, A $2. Robert Horn, 4 Oak Rd., Elkton, MD 21921 PH 301-398-6659

CHARLOTTE, NC June 22-23 - Heroes Convention (C, SF), Merry Oaks Country Center, Exit 8, Tryon St. A n/a, H. Shelton Drum, 1214 Thomas Ave., Charlotte, NC 28205 PH 704-375-7662

TOWSON, MD June 23 - Serendipity Comic Book Mart (C), Quality Inn, Baltimore Bell Exit 265, A $2. Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6659.

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo

DENVER, CO April 26-28 - Alt-Egos (C, SF), Sheraton Denver Tech Center, 4900 Denver Tech Parkway, A $20. Alt-Egos, Box 2510-1000, Lakewood, CO 80226

SALT LAKE CITY, UT - May 11 - 3rd Annual Baseball Card & Comic Show (C, Cd). Derks Field, 65 West 1300 South, 10am-6pm, A $3, under 12, 50¢, T 50, F $35. Ed Anderson, 3169 Highland Dr., Salt Lake City UT 84106 PH 801-466-3981 or 801-531-9310

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

GREENWICH, CT April 14 Baseball Card & Comic Book Show (C, Cd) Sheraton 1114 Boston Post Road 149 Exit 5, 10am-4pm, A free C.J.B., Jr. Box 432, Wantagh, NY 11793 PH 516-735-6478

FAIRHAVEN, MA - April 20 - Baseball Card & Comic Book Show (C, Cd). St. Mary's Church, Main St., 9am-4pm, A $1, under 12 50¢, T 30, F $15. Marc Scandon, PO Box 862, Fairhaven, MA 02719 PH 617-758-6069

EAST HAVEN, CT April 28 - ConnectiCon (C). Elks Hall, 148 Roberts St., 11am-5pm, A 99¢, F $20. Harold Kinney, RFD 1 Box 218A, Andover, CT 06232. PH 203-289 1208

GREENWICH, CT May 5 Baseball Card & Comic Book Show, (C, Cd). Sheraton, 1114 Boston Post Road, I-95 Exit 5, 10am-4pm, A $1, under 12 50¢, Jr. Box 432, Wantagh, NY 11793 PH. 516-735-6478.

CHICOPEE, MA - May 5 - CollectoCon (C), Quality Inn & Conference Center, Memorial Dr. MA Turnpike Exit 6, 10am-4pm, A $1, T 60, F $25 Dick Sikes, PO Box 3092, Springfield MA 01101 PH 413-734-4049 or 736-0709.

WEST HAVEN, CT - May 19 - Baseball Card, Comic Books & Collectables Show (C, Cd), Knights of Columbus Hall, 263 Center St., 10am-4pm, A $2, T Ha Ha Harold Finer, 83 April St., West Haven, CT 06516 PH 203-933-3489

GREENWICH, CT - June 2 - Baseball Card & Comic Book Show (C, Cd), Sheraton, 1114 Boston Post Road, I-95 Exit 5, 10am-4pm, A free, C.J.B., Jr. Box 432, Wantagh, NY 11793 PH. 516-735-6478.

EAST HAVEN, CT - June 23 - ConnectiCon (C), Elks Hall, 148 Roberts St., 11am-5pm, A 99¢, F $20 Harold Kinney, RFD 1 Box 218A, Andover, CT 06232 PH: 203-289 1208

WEST HAVEN, CT July 21 Baseball Card, Comic Books & Collectables Show (C, Cd), Knights of Columbus Hall, 263 Center St., 10am-4pm, A $2, T 40 Harold Finer, 83 April St., West Haven, CT 06516 PH 203 933 3489

EAST HARTFORD, CT - Aug. 18 - ConnectiCon (C), Elks Hall, 148 Roberts St., 11am-5pm, A 99¢, F $20 Harold Kinney, RFD 1 Box 218A, Andover, CT 06232 PH 203-289-1208

GREENWICH, CT - Sept 8 - Baseball Card & Comic Book Show (C, Cd), Sheraton, 1114 Boston Post Road, I-95 Exit 5, 10am-4pm, A free, C.J.B., Jr., Box 432, Wantagh, NY 11793 PH 516-735-6478

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NORTHEAST

STATES IN REGION: N. J., N. Y. and Pa.

BAYSIDE, QUEENS, NY - April 13 - Baseball Card & Comic Book Show (C, Cd), Adna II Conference Center, 221-17 Northern Blvd , 10am-5pm, A: free Steve Sabow, 217-15 47th Rd., Bayside, NY 11361 PH: 212-631 2025 or Mitch Nat, 200-34 45th Dr., Bayside, NY 11361 PH: 212-224-8999

PHILADELPHIA, PA - April 13-14 - Doctor Who Convention (CW), Crowne Plaza, 4725 Kennedy Blvd., 11am/7pm, A: $14, F: $55. Creation, Box 7155, Garden City, NY 11530

ROCKVILLE CENTRE, NY - April 14 - Long Island Comic Book & Collectors Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free, T: 30 Cosmic Comics & Books, 139 N. Park Ave , Rockville Centre, NY 11570. PH: 516-763-1133

PITTSBURGH, PA - April 14 - Transfer Monthly Show (C, SF, M), Howard Johnsom's Motor Lodge, 3401 Blvd. of the Allies, Dealers Room 10am-5pm, Films 7pm-10pm, A: $2.50, F: $30. BEM, PO Box 8619, Pittsburgh, PA 15221 PH 412 243 2736

PITTSBURGH, PA - April 14 - Antique & Collectable Fair (C, Cd), Castle Shannon Memorial Firehall, Rt. 88, 8am-4pm, A: free Collectors Cabinet, 701 Washington Rd., Pittsburgh, PA 15228. PH 412-561-1885.

ITHACA, NY - April 20-21 - Ithaca Comic Con, Ramada Inn, 222 S. Cayuga St., A: $4. Bill Turner, PO Box 701, Ithaca, NY 14851

QUEENS, NY - April 20 - R-Con (C), Queens College Campus, Klapper Hall, Rooms 8Bg, 9, 10 and 11, Michael Lobel, 48 Hawthorne Lane, Great Neck, NY 11023 PH 516-466-5498

HAUPP., NY - April 21 - Comic Books & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: free, Tables: $25. Jack McGonigle, Box 71, Hauppauge, NY 11787 PH: 212-291-1632

PITTSBURGH, PA - April 27-28 - Steel City Con 8 (C), Duquesne University, 600 Forbes Ave., A: $5, F: $10. Jack McGonigle, Box 64, Harmony, PA 16037 PH 412-452-8262

NEW YORK CITY, NY - April 28 - Show (C, Cd, M, SF, R), The Roosevelt, Madison Ave. at 45th St., A: $1, Sell Gate Distributors, 657 Fifth Ave., Brooklyn, NY 11215 PH. 718-788-1126.

NEWARK, NJ - April 28 - Comic Book & Baseball Card Show (C, Cd), Sheraton Inn, Rt. 35, Garden State Parkway, Exit 117, 9:30am-4pm, A: $1, F: $30. Larry Storch, PO Box 189, Allenhurst, Highlands, NJ 07716. PH 201-291-1632

BUFFALO, NY - April 28 - Super Star Show (C), Marriott Inn, 1340 Millersport Hwy., 11am-4pm, A: $2.50, T: 60, F: $40. Ted Hanes, 20 Burke Dr., Buffalo, NY 14215 PH 716-835-1483

NEW YORK CITY, NY - May 4-5 - Fangoria's Weekend of Horrors (M), Roosevelt Hotel, 45th & Madison Ave., A: n/a, Creation, Box 7155, Garden City, NY 11530 PH 516-747-0300

ALBANY, NY - May 4-5 - Comic Fandom Convention (C), Holiday Inn, Central Ave., A: $3, F: $25. Bill Bohn, PO Box 30, Ted Hanes, 20 Burke Dr., Buffalo, NY 14215 PH 716-835-1483

ROCKVILLE CENTRE, NY - May 5 - Long Island Comic Book & Collectors Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free, T: 30, Cosmic Comics & Books, 139 N. Park Ave , Rockville Centre, NY 11570. PH: 516-763-1133

BAYSIDE, QUEENS, NY - May 11 - Baseball Card & Comic Book Show (C, Cd), Adna II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free Steve Sabow, 217-15 47th Rd., Bayside, NY 11361 PH: 212-631 2025 or Mitch Nat, 200-34 45th Dr., Bayside, NY 11361 PH 212-224-9699

PITTSBURGH, PA - May 11 - Transfer Monthly Show (C, SF, M), Howard Johnsom's Motor Lodge, 3401 Blvd. of the Allies, Dealers Room 10am-5pm, Films 7pm-10pm, A: $2.50, F: $30. BEM, PO Box 8619, Pittsburgh, PA 15221 PH 412 243 2736

MIDDLETOWN, NY - May 11 Madness 85 (C, G, SF), High School, Gardner Ave, Ext., A: $3, F: $40. Steven Skutell, 34 Sunset Dr., Middletown, NY 10940 PH: 914-343-7265.

VALLEY FORGE, PA - May 11 - Serendipity Comic Book Mart, (C), Holiday Inn, King of Prussia Mall, A: $2.

NEW YORK CITY, NY - May 12 - Show (C, Cd, M, SF, R), The Roosevelt, Madison Ave at 45th St., A: $1, Sell Gate Distributors, 657 Fifth Ave., Brooklyn, NY 11215 PH. 718-788-1126.

PITTSBURGH, PA - May 12 - Antique & Collectable Fair (C, Cd), Castle Shannon Memorial Firehall, Rt. 88, 8am-4pm, A: free, Collectors Cabinet, 701 Washington Rd. Pittsburgh, PA 15228. PH 412-561-1885

BUFFALO, NY - May 12 - Baseball Card & Comic Show (C, Cd), Eastern Hills Mall, A: free, F: $50. A-Lot-A Sports Cards, 10 N. Outer Dr., Tonawanda, NY 44473 PH: 216-394-2831.

CLARK, NJ - May 18 - Geo. Asbury Comics & Cards Extravaganza II (C, Cd), Ramada Inn, 36 Valley Rd , E.GS Parkway Exit 135, 10am-5pm, A: $1.95, T: 30-45, F: $30. GA Corp., PO Box 572, Neptune, NJ 07110.

HAUPP., NY - May 19 - Comic Books & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7 PM)

ROCHESTER, NY - May 19 - Super Star Show (C), Marriott Inn-Exit 46, 5257 W Henrietta, 10:30am-4pm, A: $2, T: 75, F: $35 Ted Hanes, 20 Burke Dr., Buffalo, NY 14215 PH: 716-835-1483

NEW YORK, NY - June 1-2 - Starlog Festival (M, SF), Roosevelt Hotel, 45th & Madison Ave., A: n/a, F: $175.

BAYSIDE, QUEENS, NY - June 8 - Baseball Card & Comic Book Show (C, Cd), Adna II Conference Center, 221-17 Northern Blvd , 10am-5pm, A: free Steve Sabow, 217-15 47th Rd. Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45th Dr., Bayside, NY 11361 PH 212-224-9699

PITTSBURGH, PA - June 8 - Transfer Monthly Show (C, SF, M), Howard Johnsom's Motor Lodge, 3401 Blvd of the Allies, Dealers Room 10am-5pm, Films 7pm-10pm, A: $2.50, F: $30. BEM, PO Box 8619, Pittsburgh, PA 15221 PH 412-243-2736

ROCKVILLE CENTRE, NY - June 9 - Long Island Comic Book & Collectors Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free, T: 30 Cosmic Comics & Books, 139 N. Park Ave , Rockville Centre, NY 11570. PH: 516-763-1133.

KENILWORTH, NJ - June 9 - Comic Book & Baseball Card Show (C, Cd), Holiday Inn, GS Parkway Exit 138, 9:30am-4pm, A: $1, $30 Max Grecni, PO Box 189, Atlantic Highlands, NJ 07716 PH: 201 291 1632

PITTSBURGH, PA - June 9 - Antique & Collectable Fair (C, Cd), Castle Shannon Memorial Firehall, Rt. 88, 8am-4pm, A: free, Collectors Cabinet, 701 Washington Rd , Pittsburgh, PA 15228. PH 412-561-1885.

PHILADELPHIA, PA - June 15-16 - Starlog Festival (M, SF), Center City Sheraton, A: n/a, F: $130 Creation, Box 7155, Garden City, NY 11530

NEW YORK CITY, NY - June 15 - Show (C, Cd, M, SF, R), The Roosevelt, Madison Ave. at 45th St., A: $1 Sea Gate Distributors, 657 Fifth Ave , Brooklyn, NY 11215 PH. 718-788-1126.

MANHATTAN, NY - June 22-23 - Star Trek Convention (TV), Penn Plaza, 33rd & 7th Ave., 11am-7pm, A: $14.50, F: $200. Creation, Box 7155, Garden City, NY 11530

PITTSBURGH, PA - June 23 - Antique & Collectable Fair (C, Cd), Castle Shannon Memorial Firehall, Rt. 88, 8am-4pm, A: free, Collectors Cabinet, 701 Washington Rd., Pittsburgh, PA 15228. PH 412-561-1885

BAYSIDE, QUEENS, NY - July 13 - Baseball Card & Comic Book Show (C, Cd), Adna II Conference Center, 221-17 Northern Blvd , 10am-5pm, A: free Steve Sabow, 217-15 47th Rd., Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45th Dr., Bayside, NY 11361 PH 212-224-9699

PITTSBURGH, PA - July 13 - Transfer Monthly Show (C, SF, M), Howard Johnsom's Motor Lodge, 3401 Blvd of the Allies, Dealers Room 10am-5pm, Films 7pm-10pm, A: $2.50, F: $30. BEM, PO Box 8619, Pittsburgh, PA 15221 PH 412-243-2736

ROLET, NY - July 14 - Comic Book & Baseball Card Show (C, Cd), Sheraton Inn, Route 35 So , Garden State Pkwy. Exit 117, 9:30am-4pm, A: $1, F: $30 Mike Grecni, PO Box 189, Allenhurst, NJ 07716 PH: 201-291-1632

PITTSBURGH, PA - July 14 - Antique & Collectable Fair (C, Cd), Castle Shannon Memorial Firehall, Rt. 88, 8am-4pm, A: free, Collectors Cabinet, 701 Washington Rd , Pittsburgh, PA 15228. PH 412-561-1885.

NEW YORK CITY, NY - July 21 - Show (C, Cd, M, SF, R), The Roosevelt, Madison Ave at 45th St., A: $1 Sea Gate Distributors, 657 Fifth Ave , Brooklyn, NY 11215 PH. 718-788-1126.

BAYSIDE, QUEENS, NY - Aug. 10 - Baseball Card & Comic Book Show (C, Cd), Mid-Island Mall, Rtes. 106 107, Sat 10am-10pm, Sun 11am-5pm, A: free, T: 20, F: $65 Marty Perry, PO Box 582, Jencho, NY 11753. PH 516-681-2600

NEW YORK CITY, NY - Aug 11 - Show (C, Cd, M, SF, R), The Roosevelt, Madison Ave. at 45th St., A: $1 Sea Gate Distributors, 657 Fifth Ave , Brooklyn, NY 11215 PH 718-788-1126.

PITTSBURGH, PA - Aug. 11 - Antique & Collectable Fair (C, Cd), Castle Shannon Memorial Firehall, Rt. 88, 8am-4pm, A: free Collectors Cabinet, 701 Washington Rd., Pittsburgh, PA 15228. PH 412 561-1885

ROCKVILLE CENTRE, NY - Sept. 8 - Long Island Comic Book & Collectors Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free, T: 30, Cosmic Comics & Books, 139 N. Park Ave , Rockville Centre, NY 11570 PH: 516-763-1133

BAYSIDE, QUEENS, NY - Sept. 14 - Baseball Card & Comic Book Show (C, Cd), Adna II Conference Center, 221-17 Northern Blvd , 10am-5pm, A: free Steve Sabow, 217-15 47th Rd., Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45th Dr., Bayside, NY 11361 PH 212-224-9699

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As for our other abbreviations: "C" means comics; "Cd" means cards (sports and non-sports); "DW" means *Doctor Who*; "G" means gaming; "M" means movies; "P" means pulps; and "SF" means science fiction.

"A" means admission price; "F" means table fee; and "T" means number of tables available.

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash.

LOS ANGELES, CA - April 5-6 - Science Fiction, Horror & Fantasy Convention (C), Ambassador Hotel, 5711 W. Century Blvd., A: $12 Douglas Wright, PO Box 69308, Los Angeles, CA 90069 PH: 213-656-1266

SACRAMENTO, CA - April 6 - Comic Book & Science Fiction Convention (C, Cd, M, SF), Ambassador Hotel, 3400 Wilshire Blvd , 10am-9pm, A: $1.50 Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046 PH 213-874-7295

SEATTLE, WA - April 14 - Center Con 5, Seattle Center, Flag Pavilion, A: $1, Bill Wormstedt, Box 2043, Kirkland, WA 98033 PH: 206 827-1129.

ANAHEIM, CA - April 19-21 - Starlog Festival (M, SF), Disneyland Hotel, A: n/a, Limo: $150 Creation, Box 7155, Garden City, NY 11530.

SACRAMENTO, CA - May 4 - Comic Con 4 (C), Sierra Inn, 2600 Auburn Blvd , A: 50¢ Dan Houck, 6637 Chastain, Orangevale, CA 95662. PH: 916-988-3982

SACRAMENTO, CA - May 5 - Comic Book & Science Fiction Convention (C, Cd, M, SF), Ambassador Hotel, 3400 Wilshire Blvd , 10am-5pm, A: $1.50 Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046. PH 213-874-7295

SAN JOSE, CA May 24-27 - Baycon '85 (SF), Red Lion Inn, A: n/a, Baycon '85 PO Box 70393, Sunnyvale, CA 94086

LOS ANGELES, CA - June 2 - Comic Book & Science Fiction Convention (C, Cd, M, SF), Ambassador Hotel, 3400 Wilshire Blvd , 10am-5pm, A: $1.50 Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046 PH 213-874-7295

LOS ANGELES, CA - June 15 - Sutter-Yuba Comic Convention I (C, Cd, G), Peach Tree Mall, 6000 Lindhurst Ave., 10am-6pm, A: free, F: $15 Update Productions, The Gamers, 1724 Peach Tree Mall, Marysville, CA 95901 PH 916-741-3383

LOS ANGELES, CA - June 30 - Comic Book & Science Fiction Convention (C, Cd, M, SF), Ambassador Hotel, 3400 Wilshire Blvd , 10am-5pm, A: $1.50 Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046 PH 213-874-7295

LOS ANGELES, CA - Aug. 4 - Comic Book & Science Fiction Convention (C, Cd, M, SF), Ambassador Hotel, 3400 Wilshire Blvd , 10am-5pm, A: $1.50 Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046. PH 213-874-7295

LOS ANGELES, CA - Sept. 1 - Comic Book & Science Fiction Convention (C, Cd, M, SF), Ambassador Hotel, 3400 Wilshire Blvd , 10am-5pm, A: $1.50 Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046 PH 213-874-7295

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo., Neb., N.D. and S.D.

SOUTH OMAHA, NE June 2 - River City Baseball Card & Comic Book Show (C, Cd), Sokol Hall, corner of 20th St. & U St., 10am-4pm, A: 25¢, T: 40, F: $30. Bill Bohn, 3046 Kansas Dr., Bellevue, NE 68005. PH. 402-731-5220

BELLEVUE, NE - July 6 - River City Baseball Card & Comic Book Show (C, Cd), South Roads Mall, Hwy. 73 & 75, 10am-9pm, A: free, T: 40, F: $30. Bill Bohn, 3046 Kansas Dr., Bellevue, NE 68005 PH 402-731-5220

SOUTH OMAHA, NE - August 3 - River City Baseball Card & Comic Book Show (C, Cd), Sokol Hall, corner of 20th St. & U St., 10am-4pm, A: 25¢, T: 40, F: $30. Bill Bohn, 3046 Kansas Dr., Bellevue, NE 68005. PH 402-731-5220

SOUTH CENTRAL

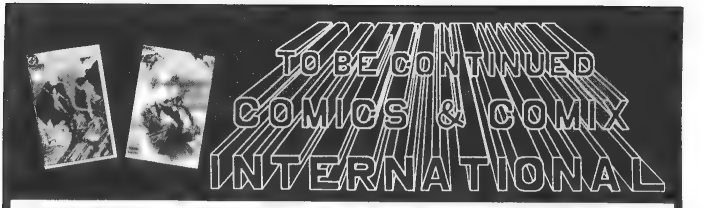
STATES IN REGION: Ark., La., Okla and Tex.

TULSA, OK - March 30 - Baseball Card & Comic Book Show (C, Cd, SF), Howard Johnson's, I-44 & Garnett, 9am-6pm, A: $1, T: 50, F: $25 Wayne McCombs, 4726 S. Darlington, Tulsa, OK 74135 PH 918-622-9088

LUBBOCK, TX - May 5 - Comic Book & Baseball Card Convention (C, Cd), Hilton, 6th St. & Ave Q, 10am-6pm, A: n/a PH 806-795-2969

TULSA, OK - May 10-12 - ConJuration SF/Fantasy Convention (F), Camelot Hotel, I-44 & So. Peoria, A: 3 days/$11 or 1 day/$5, F: $25-$35. Patricia Benton, PO Box 690664, Tulsa, OK 74169 PH: 918-438-3336.

OKLAHOMA CITY, OK - May 11-12 - New World Con (C, SF, DW, M), Historical Museum, Lincoln Park, A: $4 or $7 for both days, T: 62, Bill Bates, New World Con, 3905 N. Ann Arbor, Oklahoma City, OK 73122. PH 405 495-5311



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SAN ANTONIO, TX - May 25-26 - Mini-Fest (C), TBA, A. n/a Michael Betker, 1103 W. Tri Oaks, Suite 181, Houston, TX 77043. PH: 713-556-9647.
NEW ORLEANS, LA - July 12-14 - Panopticon (DW). PO Box 57647, New Orleans, LA 70157.
HOUSTON, TX - July 26-28 - Comix Fair 8 (C), Ramada Hotel NWOX, 12801 NW Frwy., A: n/a. Michael Betker, 1103 W. Tri Oaks, Suite 181, Houston, TX 77043. PH: 713-556-9647.
KENNER, LA - Aug. 9-11 - Vul-Con XII (DW, ST, F, C, M, G, trivia), Airport Hilton, A: $15 before July 8, $20 at door, F: $35 before July 8, $45 after. Jim Mule, PO Box 8087, New Orleans, LA 70182. PH: 504-454-0963.
AUSTIN, TX - Sept. 28-29 - Mini-Fest (C), TBA, A. n/a. Southwest Conventions, 1103 W. Tri Oaks, Suite 181, Houston, TX 77043. PH: 713-556-9647.

SOUTHEAST

STATES IN REGION: Ala., Fla., Ga., Miss. and Tenn.
N. MIAMI BEACH, FL - April 13-14 - Miamicon '85 (C), Howard Johnson's Golden Glades, 10am-8pm, A: $5 daily, under 8 free, Vince Mennella, 1788 N.E. 163rd St., N. Miami Beach, FL 33162.
ORLANDO, FL - April 13-14 - Baseball Card, Comic Book & Collectibles Show & Sale (C, Cd), Interstate Mall, S.R 436 & I-4, Sat. 10am-9pm, Sun. 11am-5pm, A: free, F: $45, Southern Collectibles, PO Box 466, Hollywood, FL 33022. PH: 305-920-8256
FAIRFIELD, AL - April 19-20 - Comic Books, Baseball Cards, Coins & Stamp Show (C, Cd). Western Hill Mall, Hwy 11 & Wetbel Dr., A. free. Marshall Williams, PO Box 447, Dolomite, AL 35061
ORLANDO, FL - April 21 - Collectors Con (C, F, SF), Sheraton Inn, 736 Lee Rd., A: $1, Jim Ivey, 561 Obispo Ave., Orlando, FL 32807. PH: 305-273-0141
KNOXVILLE, TN - April 27 - Classy Con 5 (C), Ramada Inn West, 7621 Kingston Pike, I-40 at Exit 380, A: $1 50 Mark Derrick, 3920 Lonas Rd., Apt. F-210, Knoxville, TN 37919. PH: 615-588-6739
NASHVILLE, TN - May 17-19 - Kubla the 13th (M, SF), Sheraton Hotel, Broadway, A: n/a. Khan Moore, 647 Devon Dr., Nashville, TN 37220. PH: 615-832-8402
ORLANDO, FL - June 1 - ORCON II (C,SF), Howard Johnson's Executive Center Hotel, I-4 & Hwy. 50, A: $3.50 ESS EFF Prod., Box 1701, Enterprise, FL 32725.
MOBILE, AL - June 15-16 - Comic Art & Science Fiction Festival (C, SF), Howard Johnson's Motor Lodge, 3132 Government Blvd., A: $5. Stephen Barrington, 161 W. Grant St., Chickasaw, AL 36611. PH: 205-457-1925 or 478-1868.
TAMPA, FL - June 29-30 - Creation Show (C, DW, ST), Hyatt Regency Hotel, A: n/a, F: $90 Creation, Box 7155, Garden City, NY 11530.
ATLANTA, GA - Aug. 2-4 - 11th Annual Atlanta Fantasy Fair (C, F). Omni International Hotel & GA World Congress Center, One Omni International, A: $21 before 6-30, $28 thereafter SASE, Lamar Waldren, PO Box 566, Marietta, GA 30061. PH: 404-425-8095.
GAINESVILLE, FL - Oct. 19-20 - FallCon (C, Cd), Unversity Centre Hotel, 1535 SW Archer Rd., A: $8. Bill Hatfield, 1122 W. University Ave., Gainesville, FL 32601. PH: 904-374-8593.

CANADA

VICTORIA, BRITISH COLUMBIA - April 5-7 - Victoria International (C), The Empress Hotel, 721 Government St., A: $3. Kathryn Gallagher, c/o Big Brother, 320-620 View St., Victoria, B.C., Canada V8W 1J6. PH: 604-383-1191
OTTAWA, ONTARIO - June 9 - Comic & Card Show (C, Cd), Congress Centre, 55 Colonel By Drive, A: $2 50. Joel Braverman, 373 Richmond Rd., Ottawa, ON, Canada PH: 613-722-8153.
KAMLOOPS, BC - Aug. 4 - Kamloops Comic Club 2nd Annual Comic Convention (C). Canadian Inn Hotel, A: n/a. Lou Capone, Kamloops Comic Club, 343 Tranquille Rd., Kamloops, BC, V2B 3G4, Canada

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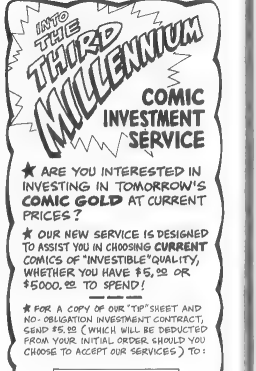
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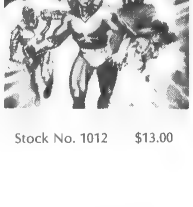

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• Classifications

ANNOUNCEMENTS
4000 Announcements
PERSONALS
4005 Personals
COMICS
4100 Archer, For Sale
4101 Archer, Wanted
4102 Archer, To Trade
4103 Archie, Mad Bd
4110 Black & White, For Sale
4111 Black & White, Wanted
4112 Black & White, To Trade
4113 Black & White, Mail Bd
4120 Classics, For Sale
4121 Classic, Wanted
4122 Classics, To Trade
4123 Classics, Mail Bd
4130 DC, For Sale
4131 DC, Wanted
4132 DC, To Trade
4133 DC, Mail Bd
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4142 Dell/Gold Key/Whitman, To Trade
4143 Dell/Gold Key/Whitman, Mail Bd
4150 Disney, For Sale
4151 Disney, Wanted
4152 Disney, To Trade
4153 Disney, Mail Bd
4160 EC, For Sale
4161 EC, Wanted
4162 EC, To Trade
4163 EC, Mail Bd
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4172 Fawcett, To Trade
4173 Fawcett, Mail Bd
4180 Foreign, For Sale
4181 Foreign, Wanted
4182 Foreign, To Trade
4183 Foreign, Mail Bd
4190 Harvey, For Sale
4191 Harvey, Wanted
4192 Harvey, To Trade
4193 Harvey, Mail Bd
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4202 Humor/Funny Animals, To Trade
4203 Humor/Funny Animals, Mail Bd
4210 Marvel, For Sale
4211 Marvel, Wanted
4212 Marvel, To Trade
4213 Marvel, Mail Bd
4220 Science Fiction, For Sale
4221 Science Fiction, Wanted
4222 Science Fiction, To Trade
4223 Science Fiction, Mail Bd
4230 Timely, For Sale
4231 Timely, Wanted
4232 Timely, To Trade
4233 Timely, Mail Bd
4240 Underground, For Sale
4241 Underground, Wanted
4242 Underground, To Trade
4243 Underground, Mail Bd
4250 War, For Sale
4251 War, Wanted
4252 War, To Trade
4253 War, Mail Bd
4260 Western, For Sale
4261 Western, Wanted
4262 Western, To Trade
4263 Western, Mail Bd
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4302 Golden Age, To Trade
4303 Golden Age, Mail Bd
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4312 Silver Age, To Trade
4313 Silver Age, Mail Bd
4320 General, For Sale
4321 General, Wanted
4322 General, To Trade
4323 General, Mail Bd
MISCELLANEOUS
4400 Original Art, For Sale
4401 Original Art, Wanted
4402 Original Art, To Trade
4403 Original Art, Mail Bd
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4412 Big Little Books, To Trade
4413 Big Little Books, Mail Bd
4420 Books — General, For Sale
4421 Books — General, Wanted
4422 Books — General, To Trade
4423 Books — General, Mail Bd
4500 Supplies, For Sale
4501 Supplies, Wanted
4502 Reprints, Wanted
4503 Reprints, To Trade
4504 Reprints, Mail Bd
4510 Fanzines, For Sale
4511 Fanzines, Wanted
4512 Fanzines, To Trade
4513 Fanzines, Mail Bd
4600 Toys, Games, For Sale
4601 Toys, Games, Wanted
4602 Toys, Games, To Trade
4603 Toys, Games, Mail Bd
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4802 Fanzines, To Trade
4803 Fanzines, Mail Bd
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted
4902 Newspaper Strips, To Trade
4903 Newspaper Strips, Mail Bd
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4911 New Comics By Mail, Wanted
4912 New Comics By Mail, To Trade
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6	116.00	105.40
8	152.00	136.80
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26-30	6.00	19.20
31-35	7.00	22.40
36-40	8.00	25.60
41-45	9.00	28.80
46-50	10.00	32.00
51-55	11.00	35.20
56-60	12.00	38.40
61-65	13.00	41.60
66-70	14.00	44.80
71-75	15.00	48.00
76-80	16.00	51.20
81-85	17.00	54.40
86-90	18.00	57.60
91-95	19.00	60.80
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Sample Word Count Ad:

Action	#1	Mint	offers	over	$13,000.	Joe	Doe	700 E.
1	2	3	4	5	6	7	8	9
State		St.,	Iola,	WI	54990		715-445-2214	
10		11	12	13	Free Zip		14	

CLASSIFIED REQUIREMENTS: Please print and punctuate. Not responsible for errors due to longhand or illegible copy. Abbreviations count 1 word each, hyphenated words count as 2 words. Zip Code free. Advertiser must file permanent or business address with publisher before placing P.O. box address ad.

PRINT YOUR AD HERE

Please insert the following advertisement under the # _____ Classification _____

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30

IMPORTANT — Include name and address exactly as you want it to appear. To tell us where you saw a box number on your address we require the year currently used — your complete name and street address.

Number of words _____ x Number of Classifications _____ = Total Enclosed $ _____

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Tear sheets of new display ads are not mailed. We regret we cannot provide this service to classified advertisers and continue to maintain low classified rates.

• Typesetting, Pictures, Borders, Logos

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No. 9 Cover Ad Deadline: May 28
No. 9 Interior Ad Deadline: June 4

• Credit Cards

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Gilligan #567
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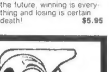
Dr. Who Logo



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